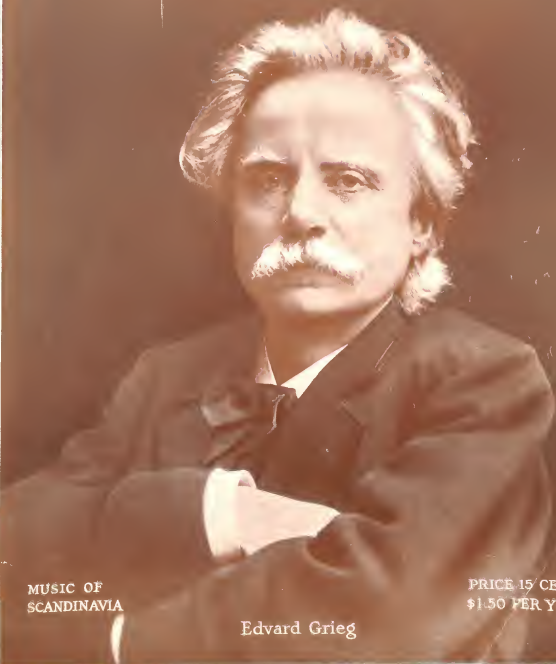


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OCTOBER, 1915

VOL. XXXIII No. 10



Scál Scandinavia



From the polar volcanoes of Iceland to the modern cities of Copenhagen, Christiania or Bergen, seems an infinite distance to span with bonds of common culture. Yet it is in America (if Iceland may be considered a part of this continent) that the Norse language is preserved to its greatest purity and the strongest Scandinavian characteristic is most forcefully illustrated. In all the art of these Northern countries, one feels the vigorous sturdiness, the simple piety and the clear-brained judgment of the craftsmen. How better is this epitomized than upon that desolate island so near to the top of the world. There, thousands of miles away from the home land mid fields of ice and lava surrounded by the roaring ocean, is a monument to Scandinavian sturdiness which deserves the admiration of the world. Literacy is less in Iceland than in the United States. The standards of morality are especially high. These strong, brave, flaxen-haired people of the far North who visited the shores of America five hundred years before the arrival of Columbus, reveal the true significance of the word Scandinavian. No modern civilized race has shown such intellectual and physical endurance amid such forbidding surroundings as have the stalwart Scandinavians in bleak Iceland.

The introduction of vigorous Scandinavian blood in America has been a most fortunate circumstance for our country. No people have brought more brawn, brains, character, initiative or sincerity of purpose to America than have the wonderful Scandinavians. From the days of Jenny Lind, Ole Bull and Christine Nilsson, America has had ever increasing cause to thank Scandinavia for its musical contributions to our national educational advance. Our common bond has been made even stronger through the works of Grieg, Gade, Svendsen, Sjögren, Sibelius, Sinding and Olsen as well as the literary masterpieces of Ibsen, Bjørnsen and Selma Lagerlöf. Therefore in this Scandinavian issue of THE ETUDE, let us hail our friends from the Norse countries with the Scandinavian greeting which rings forth at so many festivities "Scál Scandinavia!" Sweden, Denmark, Norway—yes, and Finland, too, because of the strong Scandinavian heritage in all Finns—we hail thee! Long life and great prosperity for Scandinavian musical art in the old world and in the new.



Thinking in the Voice



When all that is written about voice teaching and vocal study very little is given forth about the one thing without which large success rarely comes—thinking in the voice. The human voice is superior to that of other creatures in that it is a medium for thought. The parrot echoes what it has heard but there is no thought in its irritating squawks. The thrush, the robin, the linnet all sing beautifully but the song, if it has a meaning at all, can be interpreted only by the mate singing on a nearby bough. Likewise, there is a beauty in the well-trained human voice apart from thought. A sweet clear soprano singing the interesting coloratura exercises of Nava, Panofka, Panström or even the simple Comece, is a lovely thing to hear but not until thought comes into the voice does it touch the possibilities of human greatness.

The whole vocal apparatus is floated, as it were, in one of the most wonderful divisions of the nervous system. This is particularly true of the larynx. There is a reason, then, for relaxation if it be only to let these nerves which convey the singer's thought to his voice have unhampered sway. In all but the most stolid and phlegmatic persons, the slightest emotion is wired instantly to the voice. The lump that mysteriously rises in our throats when we are moved by grief is nothing but a nervous reflex.

Thus it is that some artists have realized how multitudes are affected by vocal intonations through the voice. Any one who ever heard the great Henry Ward Beecher knew this. His voice followed his thought with marvelous subtleness. Sarah Bernhardt in the last act of *L'Aiglon* tore our sympathies for the poor little eaglet although her face and body were motionless. It was the magic of Bernhardt's voice. In vaudeville, Harry Lauder, Albert Chevalier and Irene Franklin have an appealing lilt which in no small measure accounts for their success. Chavaliere's interpretation of *My Old Dutch* was a masterpiece in tears. Tamagno can sing Otello's tragic *Morte* through the horn of a talking-machine and we are all sent to shivering with the terror of it. Yet Tamagno has been at rest for a decade. David Bispham's *Danny Deever*, Mary Garden's *Jongleur*, Maurel's *Falstaff*, Ruffa's *Figaro* all show this gift in wonderful measure. Why do the vocal teachers make so little of it and prate so everlastingly about insignificant technical details.



Lost Opportunities



The editor of THE ETUDE has an unpleasant memory of a youthful experience which may be turned to the profit of some readers now. As a boy he sets upon studying with the late Raphael Joseffy. Mr. Joseffy made an appointment, and the future editor of THE ETUDE, then thirteen or fourteen years of age, worked diligently for several weeks polishing up the questionable places in the Chopin B flat minor Scherzo, the inevitable *Minute Waltz* and the Schubert-Tausig *Marche Militaire*. The day for the fateful examination came around and the timid youth marched boldly right up to the door of Mr. Joseffy's studio. Once there, he could not even bring himself to knock for entrance. He would have given anything for some magic specific to straighten his backbone. In plain words he was "scared stiff." Accordingly he decided to walk around the block to get up his courage. One pilgrimage resulted in another and after five or six desperate attempts he ignominiously turned and went home.

The opportunity was gone never to return. If taken then it might have led to far more rapid progress, which came only with maturer years. There are opportunities galore for most everyone on all sides, but many of them are lost because of a simple case of evaporated determination.

This instance is particularly appropriate at this time when some foolish musicians are lacking in the decision to make needed advances. They hear timid business men warning each other "to go easily" and they accordingly let opportunities slip out of their fingers into the hands of their more confident, positive, optimistic rivals. Just at this season, there is vast need for strong, earnest, active industry upon the part of all American music workers. "He who hesitates is lost."

Student Days with Edvard Grieg

Personal Recollections of the Great Norwegian Master by the American Piano Virtuoso Arthur Shattuck

So much has already been written about Norway's famous composer that it would seem fatuous for me to attempt to add anything new, unless it be a few souvenirs of my personal acquaintance with him. It was at Trondheim, his charming villa overlooking a fjord near Bergen, that I had this honor, which I consider as one of the precious memories of my life.

At the entrance to the grounds, long before one came within sight of the house, a small wooden sign met one's eye, announcing Edvard Grieg's desire not to be disturbed before four o'clock in the afternoon. To a few intimate friends it was also known that in an attic, off in a separate wing of the villa, which could only be reached by a ladder, another sign was placed before an enormous stack of manuscripts. This sign read: "Kjære Tryg, Tag hvad De vil, men røre ikke mine Manuskripter, de er intet for Dig og alt for mig." (Dear Thief: Take what you wish, but touch not my manuscripts—they are nothing to you and everything to me.)

Grieg's Appearance

Grieg was a man of very small stature, and his head seemed disproportionately massive for the frail and slender shoulders which supported it.

His health was anything but robust, in fact, the latter years of his life were associated with much suffering, one of his lungs being quite gone.

It mattered little where he happened to be, or in whose royal presence he found himself, directly he felt fatigue coming on, he would quietly rise and excuse himself to Her Majesty "This" or to Her Royal Highness "That," saying simply that he must go and rest. It was always understood and considered highly pardonable.

However, in spite of the disadvantages of an unsound body, Grieg's mind was one of extraordinary brilliancy and his big and magnetic personality was impressive to all who came in contact with him.

Grieg was one of the most fascinating raconteurs I have ever had the pleasure to know. When in the right mood, he would revel by the hour in reminiscences of the famous old days at Weimar, then the center and focus of everything musical and literary. One day when I had finished playing his concerto for him, he told me with animation of how it was first received by Liszt. Grieg had stopped off at Weimar on his way South to make Liszt a short visit. He was very young at that time and Liszt had already taken a lively interest in him.

One of the first questions Liszt asked after a warm greeting was what Grieg had lately been writing. The latter replied that he had just completed a piano concerto, which he had sent the week previous to his publishers in Leipzig. Liszt was at once all enthusiasm and demanded that the manuscript be sent for without delay, that it might arrive in time for a score he was giving on the following evening. Imperative messages were dispatched requesting that the printing be stopped and the score shipped on, an interruption which seemed rather unreasonable and which they scarcely expected to see accomplished. However, the next evening, when the program was well under way, and after all hope had been renounced, a messenger appeared bearing the precious parcel. It was promptly unwrapped and placed on the rack and Liszt, seating himself at the piano, surrounded by the illustrious company, plunged forth into the first movement with amazing dash and assurance, and Grieg said:



A NORWEGIAN FAREWELL WEDDING.

Much of the music of the Scandinavian people has to do with the wedding festivities. Two of Grieg's best-known compositions are based upon this interesting ceremony. These are the *Norwegian Wedding Procession* and the *Wedding March* of Svalbard. This interesting picture was secured through the kind offices of Mr. Arthur Shattuck, the gifted American pianist, who has toured the Scandinavian countries repeatedly.

A Wonderful Exhibition of Sight Reading

"Then I witnessed the most phenomenal exhibition of sight reading of my entire life. Liszt not only performed the piano part with incredible bravour and finish, but filled in the orchestral parts simultaneously, whenever the opportunity permitted, at the same time, turning to the left and to the right, commenting on its qualities to his guests as it progressed." This was the comment of the famous A Minor Concerto's first triumph, at which time Grieg was given an ovation and an encouragement that meant much to him. In speaking of the Concerto, Grieg said: "To play the second movement according to the way I intended it should be played, one must have seen a summer night in Norway. In effect, one could hardly imagine a more fitting inspiration for revealing its poetry and variety of color than the Land of the Midnight Sun."

Then he sat down and played it for me in a manner I shall not soon forget. Grieg was not a great pianist, for his physical power was limited, but he was a poet and could sing on the piano as few have ever done, and when he did get a brilliant effect in fortissimo, it was done with high wrists, a little trick he said he borrowed from Liszt, who used it generously.

Grieg in His Home Land

In Scandinavia Grieg was worshipped and called the Hans Christian Andersen of the piano. Well I remember how the people invariably rushed to the windows when he passed through the streets of Bergen. At the Symphony concerts in that city, Grieg's presence was also an event. He and his wife always had their places in the first row of the balcony, directly opposite the stage and after the performance of one of his works, it was the custom of the entire audience to rise, turn towards their adored composer and applaud, to which mark of loyalty Grieg always bowed his acknowledgment with stately dignity. Grieg's love for his country was no less remarkable, and he strove to imbue much of its Northern color and rugged grandeur into his music. He would tell with pride of his first performance in Copenhagen of his string quartet, when Niels Gade came forward to felicitate him. Gade said:

"It is not bad, my friend, but it has one unpardonable fault, and that is, that it is too Norwegian," whereupon Grieg replied: "Meister, I could not wish for a greater compliment; my next quartet shall be still more so."

It will soon be seven years now, since I was sitting one afternoon visiting with an old musical friend in Skodsborg, Denmark. We were expecting Grieg and his wife the next day and I was giving up my rooms to them, which had been theirs on previous occasion, and taking adjoining ones on the same corridor. In the midst of planning a little fête in honor of the much-looked-forward-to arrival, a servant entered with a telegram from Madame Grieg, which bore the sad news of her husband's sudden death. It read simply: "After short suffering, Edvard passed away peacefully this night—NINA."

It was a shock to everybody. The country was thrust into a dark gloom. When the news reached Johan Svendsen, that noble soul wept and remarked that would be his turn next, and alas! it was. Grieg, Swedish and Sinding have long constituted the three representative composers of Norway, in fact, of Scandinavia. Now Christian Sinding stands alone, and his country is only just waking up to the appreciation of his real and great genius. Excessive modesty and retirement have kept him from being idolized as Grieg was, but his day has at last arrived, and now all Scandinavia bows down to him.

Grieg will always be gratefully remembered by all the young artists who received from him encouragement and an artistic start of which I am proud to have come in for a generous share.

The Modern University-Trained Composer

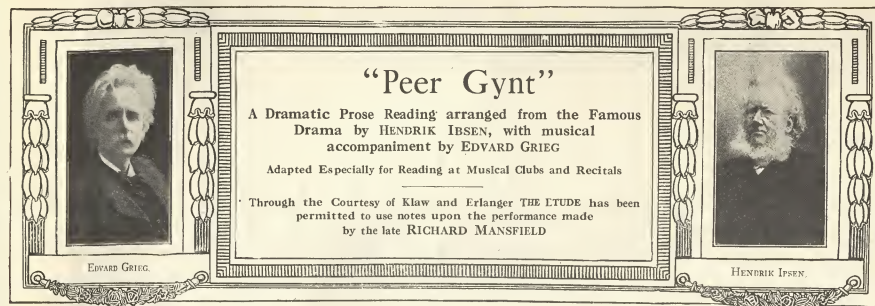
The old days when the university-trained composer was a pedantic individual in a plastering dard of writing consecutive fifth seem to have passed. At present there is nothing pedantic about the following remarks of Granville Bantock, Professor of Music at the University of Birmingham, England. Speaking recently of the music course at that most wide-awake institution, he said:

"The candidate must produce good modern work, human work, music that expresses some phase of human feeling. A candidate who included a fugue in his composition would incur some risk of being plucked (English for plucked). We shall not value cautious that go backwards, or that play equally well with the music upside down."

We want to give our musicians who will emulate Schubert and Strauss and Delius, whom I regard as being the best orchestral writers now living."

This iconoclastic professor of music, who is one of the foremost of English composers now living, suffered the usual neglect at the beginning of his career, but apparently it did not cause him the bitterness and disappointment which aggranted when his works were ignored. Granville Bantock says he composes to please himself: "The impulse to create is upon me, and I write to gratify myself. When I have written my work I have done with it. I do not want to hear it. What I do desire is to begin to enjoy myself by writing something else."

The first hymn mentioned in the annals of Christianity, says Grove's Dictionary, is that sung by our Lord, and His Apostles, immediately after the institution of the Holy Eucharist. There is some ground for believing that this may have been the series of the Psalms called Hallel (exult to exult of the Authorized Version). This was used in the Second Temple, at all great festivals, and consequently at that of the Passover.



I Introduction

In *Peer Gynt* we find the most famous musical production of Scandinavia, as well as its most famous literary masterpiece. Its presentation on the stage calls for fifty-two speaking parts and a large number of other actors, as well as scenic settings of a highly elaborate and costly character; therefore few opportunities to view the work may be had in the theatre.

The drama was written in 1867, while Ibsen was upon a voluntary artistic exile in Italy. It was not produced, however, until nine years later, when it was given at Christiania in February, 1876. After a short and successful run, all the scenery and costumes were destroyed by fire and the play was not revived until 1892. It was next acted in Paris without scenery in 1896 and in Vienna in 1902. Its first performance in English took place in Chicago, at the Grand Opera House, October 29, 1906, with the renowned actor, Richard Mansfield, in the title rôle.

During his lifetime Ibsen had great difficulty in disclaiming a deliberate intention to satirize Norwegian character in *Peer Gynt*. Notwithstanding the author's protests it is still believed that he hoped to employ his play as a means for reforming certain traits which were thought to be keeping Norway back. Henrik Jaeger, the noted Norwegian writer, says in *Peer Gynt* "a visionary who goes about dreaming with his eyes open," while to Richard Mansfield *Peer Gynt* was a hero who transcended nationality—"Peer Gynt is Every Man."

In similar vein George Bernard Shaw wrote, "*Peer Gynt* is everybody's hero. He has the same effect upon the imagination that *Hamlet*, *Faust* and Mozart's *Don Juan* have." But one must study the work itself to discover how it towers to the height of Shakespearean parts and again foreshadows the mysticism of Maeterlinck as well as the farcical materialism of George Bernard Shaw. Mansfield found the performance of *Peer Gynt* a huge intellectual and physical strain, and that after he had played many of the greatest Shakespearean rôles. He wrote regarding it: "I cannot act *Peer Gynt* one other time. It takes one's life blood, this *Peer Gynt*. I did a spadeful of earth for my grave every time I play the part."

It was natural that Edvard Grieg, the greatest of Scandinavian musicians, should have been requisitioned to prepare the music for the greatest Scandinavian drama. Strangely enough both Grieg and Ibsen were partly of Scotch origin. Ibsen in a letter indicated very definitely the kind of music he wanted, even suggesting that American, French and German melodies be employed in Act IV, which pictures *Peer Gynt's* gadding about all over the world. Ibsen also insisted that the royalty of 40 *Spekterdaler* be divided between Grieg and himself. Grieg was thirty-one years old when the music was written. As Ibsen had gone to old Norwegian folklore for his theme, so Grieg went to the folk-songs for his atmosphere, and *Peer Gynt* became his most famous work. The entire score of *Peer Gynt* has never been published. The music is limited to the two *Peer Gynt* Suites, of which the first is very popular. Apart from *Solweig's Song*, little is ever heard of the Second Suite.

[EDITORIAL NOTE.—The English version of the drama of *Peer Gynt*, in the excellent translation of William Archer, published by Charles Scribner's Sons, occupies two hundred and seventy-eight pages. It must, therefore, be clear to the reader that in the following, while giving a clear outline of the story and all of the most dramatic episodes, the text has been greatly curtailed. A dramatic reading of the whole would be altogether impracticable in most cases. The meaning is involved and the context continually broken by philosophical dissertations, as in the second half of Goethe's *Faust*. In the stage version of Richard Mansfield have cuts been made from beginning to end. The text also demanded in the presentation of this masterpiece be believed to have been the cause of the death of our great American actor. In the following the introduction is to be read as a part of the program. The headings and the names of the musical numbers as set up in black-face type may be regarded as a program of its kind.]

Pronounce Peer, gynt; Gynt, gynt (hard sound of g); Ase, Oh-see; Mads Moens, Maass Moo-n; Solweig, Solh-wig (long sound of y); Ingrid, Inn-gee.

II MUSIC

Morning Mood (Morgenstimmung) From the First Peer Gynt Suite, Opus 46, No. 1

EDVARD GRIEG

This is arranged as a piano solo, but may be obtained for piano duet, in which form it is most attractive. It is used here as a kind of overture to the reading.

III

Peer and the Reindeer

It is midsummer, and the day is burning hot. Peer Gynt, strong, active and twenty, with his frail, little mother, Ase, comes through the woods to the roadway which leads by their hillside farm. A refreshing stream rushes down from the white-helmeted mountain tops and gurgles through the wheel of the old mill on the other side of the road. Peer is holding forth to his mother about a wonderful reindeer he has just killed, but Ase, knowing the flighty, whimsical character of her boy, changes him with lying. Peer tries to console her, saying:

"Darling pretty little mother, you are right
In every word—don't be cross, be happy!"

But Peer is off again with another lie in a moment. This time he tells her that *Avalak*, the Blacksmith, has beaten him. In shame and rage at his defeat she replies:

"Shame and shame! I spit upon you;
Such a worthless sot as that,
Such a bragger, such a soddan
Dram-sponge—to have beaten you!"

Again Ase sees that her son has been lying, and she refuses to be quiet, telling Peer that he has thrown away his chances by failing to accept in marriage Ingrid, the daughter of a rich neighbor. Peer's rival, Mads Moens, has won the girl and is to be married to her on the morrow. Peer laughs and tells his mother that he longs for bigger things. He shouts:

"I will be king, I will be EMPEROR!"
Ase replies scornfully:

"Oh, God comfort me, he's losing
All the wit he ever had!"

Peer then threatens to go to Ingrid's house and break

up the wedding. Ase tells him that if he does she will follow and prevent him. Peer laughs at her and, taking the frail old woman in his arms, he wades across the swift mill stream and perches her upon the mill house roof, so that she cannot escape. Then he goes out with the exasperating taunt:

"Well, good-bye, mother dear;
Patience, I'll be back ere long.
Careful now, don't kick and sprawl!"

IV

Peer at the Wedding

Peer quickly makes his way to the beautiful Norwegian farm of Ingrid's father. He finds everything in readiness for the wedding festivities. The master-cook is strutting about and the cookmaids are running hither and thither from building to building. Peer Gynt lies upon his back, looking up to the clouds while he builds castles in his fancy. This, then, is the day dream of the wild Peer Gynt, as he apostrophizes himself:

"Peer Gynt, he rides first and many follow him.
His steed is gold-shod and crested with silver;
Himself, he has gounlets and sabre and scabbard.
His cloak, it is long and the lining is silk.
Full brave is the company riding behind him.
None of them, though, sits on his charger so stantly
as Peer Gynt.
All the world looks him as Kaiser Peer Gynt.
Peer Gynt goes a-riding over the ocean.
England's king is on the seashore to meet him;
England's maidens and England's nobles and
England's emperor, rise from their banquet
When they see Peer Gynt approaching.
Hail Peer Gynt!"

But his dream of empire is shortly brought to ridicule when the villagers begin to peer at him as a tramp. The drinking commences and Peer Gynt is soon in his cups. All the maidens seem to dance with him. Peer Gynt is in distress, but no less than the bridegroom, who has discovered that Ingrid has bedded herself in her room, perhaps as a joke but more likely to avoid an unwanted marriage.

A country couple arrives with their pretty daughter, and Peer Gynt begins to make love to her. She tells him her name is Solweig, but Ase refuses to dance with her. Peer Gynt when she finds that Peer has been drinking. He tries to scare her by playing upon her innocent but superstitious peasant mind. He says:

"I can turn myself into a troll.
I'll come in my fairy form to your bedside at midnight
to-night."

If you should hear some one hissing and spitting,
You mustn't imagine it's only the cat.
It is me, lass. I'll drain your blood in a cup,
And your little sister, I'll eat her up."

Mad Moens comes in filled with despair. He can't get his little Ingrid to unlock the door. Peer has always thought that Ingrid loved him and now, believing that Solweig has rejected him, he turns his thoughts toward Ingrid.

Aslak, the Smith, enters with a crowd of drunken youths and makes ready to thrash Peer. In the excitement

ment Peer disappears, and his old mother Åse arrives to scold her son. However, when she finds that Peer is about to be attacked by Adak, all of Åse's motherly instincts arrive and she threatens the mighty blacksmith with:

"Ay, just try if you dare. Åse and I
We have teeth and claws.
Where is he? My boy—Peer!"

Just then the bridegroom rushes breathlessly in, pointing to the hillside and shouting:

"Just fancy—Peer Gynt—
"Have they taken his life?" shrieks Åse.
"No—by-by—but I—look! There on the hillside!"

gasps the bridegroom.

The crowd turns back aghast. Struggling up the steep rocks is Peer Gynt with the bride Ingrid in his arms. The blacksmith, wild with rage, roars:

"Where the slope rises sheerest he's clambering upward like a goat."

The bridegroom whispers: "He's shouldered her, mother, like I would a pig."

"Would God you might fall, you scoundrel!" shouts Åse. But when she sees him slipping, the mother heart in her calls out in terror:

"Take care of your footing, dearest Peer."

Peer Gynt is making good his promise and breaks up his rival's wedding.

V

MUSIC

Ingrid's Lament. From the Second Peer Gynt Suite, Opus 55, No. 2.

EDVARD GRIEG.

If desired, this musical number may be omitted when giving the reading.

VI

Peer Gynt's Faithless Love

The drunken Peer and Ingrid find themselves alone on a narrow path high up in the mountains on the following morning. Peer, half-demented, half-sane and always fickle, soon tires of poor Ingrid and tells her he proposes to leave her. Ingrid is frantic, but Peer in his dementia proclaims:

"Devil take all recollections,
Devil take the tribe of women,
All but one—"

When the unhappy Ingrid asks who that one is Peer tells her brusquely that it is not she, and bids her be off to her father. Hardly have they left the scene when Åse, accompanied by Solveig and her father and her sister, arrive. Åse, with her heart cemented to that of her wayward son, is there to protect him from the villagers, who are out armed with clubs and guns to put an end to Peer.

"Oh, my Peer, my poor lost lamb!"

shrieks the agonized mother, and Solveig's father says, tragically,

"You may well say lost!"

Then Åse tells of her son's virtues, how clever her Peer is, how little Peer had nestled in her arms when he was a baby, while his father was drinking and roaring through the street. Her faith in Peer is infinite. She exclaims:

"He can tread through the air on a buck!"
"You are mad, woman," sneers Solveig's mother.
"Never a deed is too great for him. You shall see, if he lives so long," insists Åse.
"Best if you son him on the gallows hanging," warns Solveig's father.

The heart-broken Åse keeps up the search for her son until she is worn with exhaustion. Still she persists.

"If he's stuck in the swamp we must drag him out.
If he's taken by the trolls,
We must ring the church bells for him."

Solveig meanwhile reveals that she loves Peer, and begs his mother to tell her more about the young outlaw, saying:

"You will tell telling about him
Long before I shall tire of hearing."

VII

The Troll-King's Daughter

As his mother leaves the scene Peer enters, fully realizing his dangerous position. Yet he says in his delirious fancy:

"Yonder sail two brown eagles;
I shall fly, too.
I shall wash my hands in the keenest winds.
I'll fly high."

Then he pictures a great banquet taking place in the house of his grandfather, Jon Gynt, for which he, Peer Gynt, returns in glory:

"Peer Gynt, thou art come of great things
And great things shall come of thee."

Leaping forward in his mad frenzy, he stumbles, his head crashes into a rock and poor Peer falls senseless on the ground. Darkness covers the scene and there comes to Peer as in a dream a woman clad in deepest forest green. She tells him that she is the daughter of the king of the Dovre-Trolls, a race of ugly hobgoblins, gnomes and imps that live down deep under the mountain in a haunted cave.

"Do you know my father?" she asks. "His name is King Brise!"

"Do you know my mother?" says the lying Peer, "Her name is Queen Åse."

"When my father is angry, the mountains are torn," boasts the green-clad woman.
"The hills reel, when by chance my mother falls a-sleeping," answers Peer.

"Have you other garments besides those rags?" she asks.

"O, you should see my Sunday clothes," replies Peer.

"Ah, Peer, now I see that you and I are well matched."
"We fit like the hair and the comb," says Peer.

Then the woman in green calls over the hillside for her bridal steed. Behold! a huge pig comes dashing in. His saddle is an old hempen bag and his reins are coarse rope. Peer and the Troll-King's daughter seat themselves on the pig's back and ride away to the hall of the mountain king.

VIII

MUSIC

In the Hall of the Mountain King
First Peer Gynt Suite, Opus 46, No. 4.

EDVARD GRIEG.

This is especially effective when played as a piano duet, but may be obtained as a solo, also as a violin solo.

IX

Peer Gynt and the Mountain King

Peer Gynt finds himself in a huge underground hall surrounded by goblins, elves, gnomes and hideous imps. Seated on the throne in the centre of the great cave is the King himself, an awe-inspiring old man with huge ears, long garbled beard and great black-rimmed eyes. The imps and the witches want to do away with Peer, but the King fancies him and offers him his kingdom if Peer will marry his daughter. Peer hesitates, and the King curses him. The goblins and imps hold upon poor Peer and get ready to tear him to pieces, when the palace of the mountain king crumbles to the ground. Peer escapes, haunted by voices and supernatural beings, who struggle to carry poor Peer back. There is the music of church bells and a congregation singing psalms in the distance. One of the spirits cries out:

"He has escaped.
He was too strong.
There were women behind him."

X

Peer and Solveig

Peer Gynt next travels to the snow-covered pine forests of the north. He lives in a little log hut, over the door of which may be seen the arms of a woodcutter. As dusk comes on, Peer is fashioning a huge wooden bar to the door, to keep out the imps and hobgoblins that haunt him at night.

"Bars I must fix me; bars that can fasten
The door against troll folk, and men and women,
Bars I must fix me; here that can shut out
All the cantankerous little hobgoblins."

They come with the darkness, they knock and rattle
"Open, Peer Gynt, we're as nimble as thoughts are;
'Nath the bedstead we'll bustle,
We rake in the ashes,
Down the chimney we hustle like fiery-eyed dragons!
Hee-hee! Think you staples and planks
Can shut out cantankerous hobgoblin thoughts!"

With Peer is the lovely Solveig, who has come to join him there. Peer Gynt is sincere in his trust in Solveig and he tells her,

"Take away all the nails and bars.
There is no need for locks against hobgoblin thoughts.
Once you dare live with me here,
Blessed from all ill this hut will be,
O thou bright and pure one."

But even there with Solveig the evil spirits haunt him and bring back the curse of his wicked past. Fearing that Solveig cannot save him from them, he runs away, telling her that he must bear his horrible burden alone.

XI

MUSIC

Solveig's Song from the Second Peer Gynt Suite
Opus 55 No. 4.

EDVARD GRIEG.

This should be sung. The number may be secured so at any of the entire second suite is not employed.

XII

Peer's Farewell to His Mother

Haunted with the spirits of his own misdeeds, Peer rushes back to the hut of his mother, hoping to find sanctuary there. As he reaches the little room in the evening, he finds it lighted only by a glimmering hearth fire. The old cat lies sleeping on a chair. Åse is heaving about restlessly in great pain, but always waiting for her beloved Peer. She moans,

"Oh, Lord, my God, isn't he coming,
The time drops so dearly on,
I haven't a moment to lose now.
Oh me, if I only were certain that
I'd not been too strict with him."

Peer enters and his mother greets him, although she knows that her reckless son has taken his life in his hands in daring to come back. She says pathetically,

"Alas, Peer, the end is nearing.
I have but a short time left."

Peer replies with sadness not untouched with selfishness,

"Just look, here I am trying to get away from trouble,
I thought at least that I'd be free here."

Peer then curses himself for his mother's ruin, but she replies:

"You to blame? No; that accursed liquor—from all that the mischief came!
Dearest Peer, you know you'd been drinking, and this no one knows about but I.
And besides, Peer, you'd been riding the reindeer.
No wonder your head was turned."

Peer realizes that the end is near, and to make his old mother's death less terrible he lets his wild imagination run into romances of the wonderful castle that Åse is approaching. Åse moans,

"This journey makes me so weak and tired."
"There is the wonderful castle before us," answers Peer; the drive will soon be over.

Åse breathes confidently and whispers,

"I will be back then and close my old eyes and find all to you, my darling Peer."

The son pictures the castle gate blazing with light and at the door is Saint Peter.

"What say you, Master Saint Peter?
Shall mother not enter in?
Peer may search a long time, I tell you,
Ere you find such an honest old soul."

During Peer's wild rhapsodies his mother's spirit passes on. Peer greatly kisses her closing eyelids and mutters, half in prayer,

"For all your days I thank you;
For all the beatings and all the lullabies!"

(Continued on page 705.)

The Development of the Romantic Folk-Songs of Scandinavia

Written Especially for THE ETUDE by the Most Eminent Scandinavian Music Critic

Gerhard Schjelderup

Translated by Oscar Schell

The folk-song is a delicate flower, thriving only in the silence of the woodland, on lonesome meadow or in deep valley, on stormy shores or in the sunshine of deserted pastures. Its need is solitude, and it blossoms most generously in sparsely settled places, favorable to the development of originality.

The extreme of isolation, however, is unfavorable to folk-song. Iceland and the Fero Islands, in the Middle Ages under a rich epoch of culture and then for centuries almost cut off from European influences, see their folk-songs and folk-dances unchanged and unadvanced. Most interesting are the Icelandic Songs to the student of ancient verse and song, the folk-art of these countries nevertheless remains where it was in the dim Middle Ages.

The other northern countries, however, in constant touch with the outer world, have continued to be impregnated with new ideas, and particularly Finland, Sweden and Norway, have brought the folk-art to a height which is seldom attained except in Slavic countries.

The Wonderful Origin of Folk Song

As long as European culture did not signify a one-sided development of the intellect, it no doubt assisted the folk-song toward its unfoldment. After the era of enlightenment up to our day it has unfortunately had a fatal influence on the developing power of the folk-soul. Everywhere the advance of culture now spells death to individualistic folk-art. The charming virtues of popular fancy are scorned and laughed at as superstition. Elfs, nymphs, gnomes, trolls, pixies and wise men of the mountains are exterminated without pity, to be replaced by the three K's and political practices in the name of "enlightenment."

We forget that a deep appreciation of nature, a wide-drawn, naive pantheism created these fairy-like figures, as well as the repulsive figures. With no indemnity for the counter-service, dry pedants are destroying the holiest gift of the people, its power of creation. Without nourishment, imagination must fail, and on the dry soil of realism our soul no longer finds the cool, crystalline springs which have quickened it. There is in truth no more of "mental enlightenment" than there is of "moral enlightenment" in the dark time of the most ruthless feuds and the most gruesome and disgusting plagues!

At every point where the cultivation of the intellect, of cold, practical wisdom, advances the folk-song dies out; opera trappings and cabaret coarseness of the great cities poison its sources!

We hope that a reaction, already apparent, against excessive brain culture, will help to save what is left of the old folk-art and revivify its creative power.

Folk-song will not live, either, in countries which have evolved a high tonal art. Thus in Germany and France it lost its primitive power when the influence of the great masters became dominant. Pure folk-song survives here only in its oldest forms. The later so-called folk-songs are, as regards their music, only popular melodies in more or less happy imitations of

the masters. The real folk-song remained arrested in its development.

It found a more favorable soil in the vast expanses of Russia and other Slavic countries where a sparse population, great primeval forests, solitude and a wealth of feeling and inspiration, especially in music and poetry, gave a subsoil for the richest growth of folk-art. The northern countries present similar conditions.

Only in Denmark a premature, dry, brain-culture prevented the further development of a rich folk-art of the Middle Ages. The fruitfulness of the soil, the

populace, though living its own, original life and possessing a culture grown in its own soil, kept a continued connection with the outer world, an intercourse always difficult, but never entirely interrupted.

Russia as well as the great countries of centralized culture have to some extent influenced northern folklore and art. Workers, soldiers, merchants, itinerant gypsies, and in some localities the socially dominant class, the latter in constant touch with European culture, brought to bear new and enlivening impressions from the outer world. The spirit of the age thus transfused, was sufficiently active, without being detrimental to uniqueness and originality. Even the folk-song received constant stimulation from general European influences, in a way which was seldom disadvantageous.

The material for a characterization of the folk-songs of the various northern countries is so large as to admit of but an outline in this short sketch.

Denmark's Contributions to Folk-Music

Even Denmark offers us a wealth of wonderful old songs. As already stated, in this country the oldest literature is also the most—yes, the only—valuable asset. In a purely creative musical sense the Danes have never been especially prominent, and external influences gradually became so powerful that the further growth of the folk-song was smothered in its inception. All the more important are the old Danish folk-songs, the so-called *Ranepoesier* (Stalwart Songs). These all have a distinctly epic character, and great expansiveness. Some contain up to thirty verses, all sung to the same simple melody. As to the age of these *Stalwart Songs*, indigenous all over the north, it is difficult to make definite statements. Many of the poetical motives are old as the hills, the property of the whole Aryan race and already known to ancient India. In their surviving form the majority probably date from the eleventh, twelfth and thirteenth centuries. This is especially true of those describing historical happenings.

The melodies also are at times ancient, and since throughout the north they show a close relationship, approaching also the Slavic types, are naturally reminded of the time when division between the Slavic and Germanic peoples had not yet taken place. But even without this daring theory there seems no difficulty in explaining by means of the intimate intercourse between the old melodies, it is likely, also, that the liturgy of the Christian Church with its Gregorian chants, influenced the formation of these ancient melodies, while in turn absorbing a certain northern national element. The ancient Olaf series, which the Norwegian scientist discoverer, G. Reiss, found among the State archives, seem to verify this. Between the church and the creative genius of the people, there was in the north these primeval times a constant interchanging influence, which in Sweden and Norway can be followed up and traced till after the Reformation.

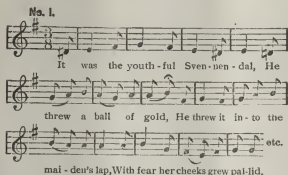


Old Otten, Lammere, Cappelén, Hübner, Fran Grieg, Scandim, Sliding, Fran Gm-Harhoff, Fran Agathe Gröndahl, Gröndahl, Skjöldeberg, Fran Erikka die Ritzén, Holter.

A GROUP OF DISTINGUISHED SCANDINAVIANS
This interesting group, including a portrait of the distinguished author of this article, is taken from the courtesy of the publishers, John Lane & Co.

In general, the old songs are characterized by a noble simplicity and a profound seriousness. Most of them are in the modes of the old church hymns, or in minor. At times their mysterious sadness is very expressive, but of great monotony, and since the words of the countless verses do not always match the melody, their iron inflexibility sometimes affects us like an oppressive burden.

Notwithstanding the great poetic beauty of the verses, it is hardly possible for the modern ear to bear their recital in full. The oldest melodies seldom transcend a sixth. Witness the first measures of the extremely old ballad, *1. Lund Svenskedes*:

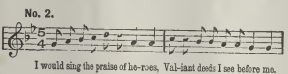


While as a rule the melodies of the old Danish *Stabat Songs* are too much of one pattern, their poetry is all the more important, showing a large and many-sided creative power. Here we find a fount full to overflowing with the poetry of the Middle Ages. Songs like the *Sven Vovved*, *Hegbard and Scene*, *Agnete* and the *Merman*, *The Nightingale* and many others are the pearls of this art. The later Danish folk songs are of less interest. Either their fixed conservatism imitates the older models or they are perverted by foreign influences.

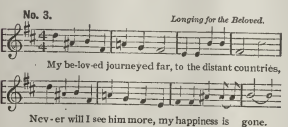
In the other northern countries various periods of development can be noted. First: the most ancient time, greatly similar to the corresponding period in Denmark. Characteristics: simple, noble but monotonous melodies, with many repetitions to poetic conceptions of great power and importance. Second: The true flowering time of folk-song and dance. A richer rhythmic and melodic form, a subconscious, delicate perception of harmony, greater variety in the expression besides versatility and wealth of contrast. Then follows the Third period, during which indications of decadence are plainly perceptible. The old models are either somewhat mechanically imitated, or the productions appear shallow through contact with an art of lesser value, generally alien. This third period extends up to the present time.

Finland and Its Folk-Music

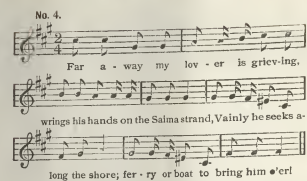
The Finlanders, even in ancient times, showed an unusual talent for poetry and song. It only for its rhythm, the extremely old beginning of the national heroic poem, *Kalevala*, is impressive:



As an example of the second period I quote the following:



Russian influence is plainly perceptible. This feminine softness is seldom found in the old Finnish songs, but undoubtedly serves to intensify the expression of the later songs. Quite notherly in character appears the following example from East Finland:



All meritorious Finnish songs are of a deeply melancholy character. Sorrow, neglected love, longing, contrition and despair are mirrored in these peculiar productions. In the particular flowering period of this folk-art the ancient epic element retires, and in both words and music a plaintive lyric quality prevails. Major modes are seldom encountered, and only in the latest period.

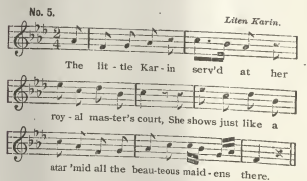
Sweden's Offering

In these two countries, Finland and Denmark, popular music reached its highest mark. Here for several centuries the conditions were especially favorable. While isolated Finland lay dreaming afar from the great centers of civilization and was only later subjected to alien influences, Norway, and especially Sweden, were in constant touch with the world of culture. The special character of these two countries was that of the Middle Ages, flourishing richly and kept in intercommunication with the outside world through the powerful Catholic Church. Inner strife, quarrels between aristocracy and monarchy, and the terrible ravages of the "black death" in the fourteenth century, weakened political power in these countries, and considerable time elapsed before they somewhat recovered. Norway remained united to Denmark for fully four hundred years, and Sweden, too, for a short time passed through this Scandinavian adventure, for which it paid in centuries of strife.

Later on Sweden became a European power and remained in constant touch with Germany, France, Holland and the Baltic countries. For the welfare of the Swedish folk-songs foreign influence was often too dominant. The Polish dances, especially, sometimes gave this folk-art a turn toward the banal, which was not indigenous. In general, however, Sweden was saved from a strong foreign influence by its isolation, geographical location, a lack of highways and the peculiarly proud character of its inhabitants. Even in the present time of general shallowness Sweden can show many localities, for instance Dalarna, where old customs and the beautiful native dress still flourish in full pristine vigor.

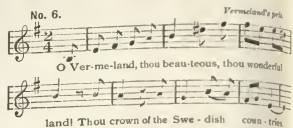
In Sweden, also, the oldest period is rich in noteworthy ballads. Flow close, even in ancient times, was the connection between the northern countries is shown by the fact that many of these songs are found in different versions throughout the north. For instance: *Den Begrunda*, *Skoen Anna*, *Hildebrand*, *Der Lind-wurm*, *Herr Peter och Herr Kerstin*, *Pehr Sverhilde*. Several are known also in Scotland, Ireland and other countries; one song even has decided resemblance to Goethe's *brant von Korinthe*, only that in the legend the young man, after his death, visits his beloved, a circumstance which in Goethe's tale is reversed.

The Swedish versions of these ancient legends also are of great musical and poetic beauty. I cite but one melody construction:

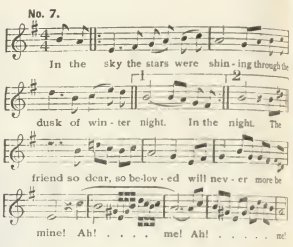


Just as well known is *Necken*, which Ambrosius Thomsen translated in his *Hamlet* in the most conspicuous place manner. The Swedish singer, Christine Nilsson,

had brought him the song. Of still greater celebrity is the wonderful song, *In the Sky the Stars Were Shining*:



Beginning in E minor, it closes in A minor, a frequent occurrence with the northern folk-songs. Nearly all of the valuable Swedish songs, also, prefer the minor, although sometimes passing to major. Pure major songs are scarce. An example: *The Maiden Awaght the Rising Spring*:



In the Swedish folk-music the fantastic dances (a prominent place.

(This article will be continued in a later issue, in which songs of Norway will be discussed.)

A Full Hour Lesson

By Naina dos Santos

There are closely woven and loosely woven hours. In the former a number of ideas, given by the teacher in careful sequence, are assimilated by the pupil. In the latter a lack of system on the part of the teacher and consequent inattention on the part of the pupil result in a loose mesh of thought, through which the precious knowledge drops away as through a sieve. In the former, teacher and pupil have plenty of leisure; the precious knowledge drops away as through a sieve. In the latter, time is wasted. In the former, time is wasted. In the latter, time is wasted.

It is presumed that the pupil will be ready, the picture of the musician, for the lesson, her theory book sharpened pencil, studies, pieces and music for light reading on the open piano. Friendly salutation, and then, while the teacher removes her gloves and crabs, an minute being sufficient.

A few leading questions about the life or works of the musician, or on the subject of musical history prepared for the lesson, will consume four minutes out of fifteen minutes will be allowed for harmony, transposition, sight-seeing and ear-training, together with the scale work. Before playing the scale of the day, the pupil will mention its signature, the place where the semitones occur, and what are its related scales, major and minor, with their signatures. Having played the scale to the teacher's satisfaction, the pupil will play its chords, without looking at the piano, and then play, the teacher meantime examining the written exercises given at the preceding lesson.

The pupil then turning to the piano, takes her note-book and is given a lesson in harmony combined with sight-singing.



Concise Biographical Dictionary of Scandinavian Musicians

ACKTE, ANS. Born Helsingfors, Finland, 1847. Operatic soprano.

APPELBERG, ARVID AUGUST. 1788-1871. Swedish historical comic writer, who edited, with Geller, a famous collection of Swedish folk-songs.

AINPIL, OLOF. Born Lund, Sweden, 1813. Famous as a guitar player and singer. His compositions a great number of religious songs which he sang through the villages and towns to his own guitar accompaniment.

ALFVEN, HENRIK. Noted contemporary Swedish composer who has written some excellent songs of Scandinavian character.

ANDERSSON, KARL JOACHIM. Born Copenhagen, 1847. Noted Danish organist, and successor to Gade as organ teacher at the Conservatory.

ANDERSSON, KARL. Born Copenhagen, 1848; died 1892. Well known organist, and successor to Gade as organ teacher at the Conservatory.

ANDERSSON, TON. Noted contemporary Swedish composer in Stockholm. Born 1868.

BACKER-GRONDAHL, AUGUST. Born 1847. Pupil of Bellini, Kjerulf and Liszt. Noted modern composer and pianist.

BAKER-SØND, JORAN. Norwegian song writer of distinction. (RECHORD or RECHORD). Teller. Copenhagen, Denmark. Pupil of Nils Gade, composer of operas *Freda* and *Paga* (1892); an overture, song cycles, part-songs, piano-forte pieces, etc.

BEHRNS, JON. D. (1820-00). Founder and conductor of several Norwegian male choral societies.

BELMAN, CARL M. 1740-95. Swedish poet who wrote music to his own verses.

BELMAN, VIKTOR E. Born Copenhagen, 1831. Violinist, pianist and composer. Works include three symphonies, piano-forte pieces, etc.

BEYER, OTTO. Born Copenhagen, 1845. Pupil of Gade, Kjerulf and Liszt. Settled in Boston, Mass., 1880. Is well known in America as teacher, composer and concert director.

BIRY, ISAK ARNE. Born Stockholm, Sweden, 1803; died 1886. Popular singer, and composer of songs including the famous *Herbert's Song* which Jennie Lind used to sing.

BROGGER, ANDERS. Copenhagen, 1801-80. Successful teacher in Copenhagen. Made a famous collection of native Danish songs.

BREWALD, FRANK (pseud. of J. F.). Stockholm, Sweden, 1790-1860. Director of Stockholm Conservatory; composer of an opera, symphonies, chamber music, etc.

BREWALD, (REVISED) JOHANN F. Stockholm 1788; died 1860. Popular singer, and composer of songs including the famous *Herbert's Song* which Jennie Lind used to sing.

BLOM, CHRISTIAN. Born 1782, near Tromsø, Norway. A sea-captain who wrote music, including the national air, *Song of Norway*.

BORHENSEN, HAKON. Born Copenhagen, 1876. Contemporary composer.

BRANSEN, HENRI. Born Copenhagen, 1875. Distinguished cellist.

BREIS, OLOF B. Born Bergen, Norway, 1810-80. The most famous Scandinavian violinist. His compositions are charming and figure in America. Founded the National Theatre at Bergen.

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ENSA, ADOLF. Born Nelskov, Denmark, 1860. From childhood the chess king he rose to become the foremost Danish composer. His works include several operas, symphonies, a symphony, an overture, chamber music, etc.

ELLING, CATHARINE. (1828). Distinguished Norwegian composer of operas, a symphony, an overture, chamber music, etc.

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HENRIKSEN, PETER. Contemporary Danish composer living in Copenhagen. He has written much melodious piano music including some charming pieces for children.

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JAHANE, WALDEMAR. Born Christiania—1700; died 1828.
Violinist, conductor and composer. Did much to awaken
interest in chamber music; compiled some national songs.
TORF, ALFRID. Born Copenhagen, 1865. Composer of art
songs.
UDVIG, M. A. TROMDINGEN. Norway, 1820-89. Celebrated
organist and composer. His works include—"The first Nocturne."
WAGNER, CARL. Born of German parents, Christiania.
Wrote operas, *Fredrika*, 1856. Distinguished composer
and business man, who developed a well-known publishing
house founded by his father. Did much to develop musical
talent.
WIEGELIN, MARTIN. Helsingfors, Finland, 1840-1906. Composer
of Finnish opera, Helsingfors, 1878. Composed many
orchestral pieces, cantatas, piano-forte pieces, etc.
WENSTRÖM, GUNNAR. Born Lindöping, Sweden, 1817.
died Ledså, 1901. Poet and composer, self-taught in
music.

The Use of Finger Exercises

By Herbert

No intelligent teacher doubts the value of the finger exercise when judiciously chosen, properly administered and faithfully practiced. To use many or few is the problem. Some teachers through lack of training will endeavor to get along without any. The conservatory graduate, having experienced the use of a multitude of technical exercises in the higher grades, will likely impose too many upon your little pupils. Either system will be largely a failure; the pupil either quickly reaches the end of her progress, or else contracting a dislike for all music practice. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible. If we expect to awaken or increase their interest, how wise teacher will not raise the question, "How many exercises must I use?" but rather, "How few can I get along with?"

The child's interest depends largely upon the teacher's ability to present in an attractive manner the principles of hand and finger training. At the very start some careful attention to hand position and finger movements is necessary. This work should be done away from the piano at a table, while the pupil is beginning to learn the notes, write them, and find them on the piano keys; it is imperative for the teacher to play simple attractive music at each lesson, as a stimulant to the child's interest. These early exercises may later be changed to more difficult ones.

Foundations in Tone

By Ma

In many of our large cities the foundations of great skyscrapers are laid by concrete corporations, who do nothing but dig great sockets in the ground and fill them so securely with concrete and steel that the huge building above will be locked to the earth in the most secure manner known. The importance of laying an unshakable foundation in tone with the beginning student is vital that the teacher should make a separate study of this important branch.

A pupil comes to the teacher for the first lesson. She has had no previous instruction. The teacher directs her to place the five fingers of her right hand on C, D, E, F and G, respectively. Almost invariably the fingers are laid upon the keys flat, with the hand sloping toward the fifth finger and the wrist turned slightly outward. Experience teaches us it is necessary to curve the fingers, owing to their uneven lengths.

Ferdinand Hiller's Tri

THE following panegyric on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly after Schumann's death:

"This rule was laid by golden sceptre over a world of splendour of tones, and thus did work therein with power and freedom. And many of the best gathered round thee, entrusted themselves to thee, inspired thee by their inspiration, and rewarded thee thyself! A wife, gifted with a radiant crown of genius, stood at their side, and thou wert to her as the

males. Songs were much sung by the students. Also wrote for music, etc.

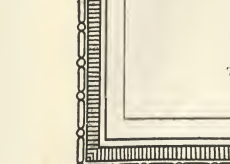
WYSE, C. E. F. 1829. A German composer of Danish origin. Wrote songs. One of the founders of the modern Danish school of music.

WYNGO, ELISA. Born Kragerø, Norway. Contemporary dramatic soprano.

WINDING, AUGUST (HENDRIK). Born Taastrup (on the island of Lolland), 1835. Fine pianist and composer. One of the most important appointed directors of Copenhagen Conservatory, 1891.

WINGER, PER. 1858. Distinguished Norwegian song writer. One of the leaders of the orchestra at the Christiania Theatre (now the National Theatre).

WINTER-HUEM, OTTO. Born Christiania, 1837. Composer, organist, pianist and teacher. Composed two symphonies, many piano pieces and songs.



A Blossom

Fr

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[BROWN'S NOTE.—It is fortunate that THIS REVIEW presents the second edition of Mr. Percy Grainger's interview upon *Modernism in Piano Playing* in *The Musical Times*. Mr. Grainger is an intimate friend of many successful artists. One sees a kind of musical *fraternalism* to him. He has toured repeatedly with great Scandinavian countries.]

"It seems to me that we live in an age in which piano has again come very much into its own, developments of the last fifteen or twenty years to me enormous. Again let me say that this is in which the piano is not merely a practical and amiable medium for expressing noble and touching feelings of a nature not especially limited to the piano or any other particular instrument, which the very soul and body of the instrument most individual peculiarities and idiosyncrasies especially catered for, and in which the technique of the piano are developed to a degree and in so that they are able to play an emotional and soulful rôle.

An Inspired Period

"Composers such as Scarlatti, Couperin, Chopin, Liszt at once leap to one's mind as creative geniuses of this particularly high artistic type." They have written great music for the piano, such as Bach, like Bach, Beethoven, Brahms, etc., but the fruits of their achievement lie in the peculiarly pianistic of their style and of the elements contained in their works that prove unusually stimulating and delightful to pianists playing their works. Though perhaps I feel perhaps the deepest attraction in the works of men such as Bach, Wagner, Grieg and Frederic Chopin, whose creations the inventive germ and the musical idea and emotion comes always first, the instrument or instruments employed are considered secondary considerations (men who compose in the same kind of music whether they write it for organ or chorus or piano), still I feel we can hardly ever value the refreshing stimulating incentive (especially for the executive artists performing such works) found in the work of men whose gifts lie to a great extent in the power to concentrate on the physical nature of the particular instrument employed and who are capable of quaffing technical and color resources to the very depths as it were.

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Some Time in Pianofo

an Interview with the Distinguished Australian P

PERCY GRAINGER

st Section of this Interview appeared in the Septem
 "Modernism in Pianoforte Study"

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A Blossom Time in Pianoforte Literature

From an Interview with the Distinguished Australian Pianist and Composer

PERCY GRAINGER

The First Section of this Interview appeared in the September issue under the title "Modernism in Pianoforte Study".

The Use of Finger Exercises in the Early Grades

By Herbert William Reed

too intelligent teacher does the value of the finger exercises when judiciously chosen, properly administered, and faithfully practiced. To use many or few is the problem. Some teachers through lack of training will endeavor to get along without any. The conservatory graduate, having experienced the use of a multitude of technical exercises in the higher grades, will likely impute too many upon her little pupils. Either system will be largely a failure; the pupil either quickly reaching the end of her progress, or the contractor, in turn, for all music practice. Knowing that the great object is to produce music itself, we should surround students with as much musical atmosphere as possible, if we expect to awaken or increase their interest. The wise teacher will not raise the question, "How many exercises must I use?" but rather, "How few can I get along with?"

The child's interest depends largely upon the teacher's ability to present in an attractive manner the principles of hand and finger training. As the very start some careful attention to hand position and fingering movements is necessary. This work should be done away from the piano at a table, while the pupil is beginning to learn the notes, write them, and find them on the keys. It is especially important to have the child learn simple attractive music at each lesson, as a stimulus to the child's interest. These early exercises may later

be transferred to the keyboard. It is not too much to say too much of technical problems, but to cultivate the musical spirit as strenuously as possible. Bear in mind that the Finger Exercises lie on the rock on which must be built a fragile musical bark as founded by careful selecting studies and pieces having the elements of finger training, the pure and simple finger exercise can be largely dispensed with. All depends on the teacher's thoroughness and persistency. Scales and arpeggios will be studied. The new hand position and the dexterous thumb pull can be easily introduced. The work will enhance keyboard facility as nothing else can; yet the child will be more delighted in playing scales "by the yard," rather than "by the mile."

Concerning staccato work, most pupils will fail to cultivate a good staccato touch unless particular attention is given it. The Mason Exercises along this line are very good. "Pull" and "push" chords and the idea of the hand's condition should be taught early. Also, in many places will be found for the use of the downward and up-arm movements. The principles of slurs and phrasing must be explained, and all legato and staccato signs adhered to. With this amount of training the young musician will be carried well into the third grade before any special study is needed to meet the technical demands of the grades following.

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That following passage on Robert Schumann was written by his friend and co-worker, Ferdinand Hiller, shortly after Schumann's death:

"Who didst rule with a golden sceptre over a splendid world of tones, and thou didst touch therein with power and freedom. And many of the best gathered round thee, entrusted themselves to thee, inspired thee with their inspiration, and rewarded thee with their adoration. Thou didst love a loved one thyself! A wife, gifted with what a love adorned genius, stood at thy side, and thou wert to her as the father to daughter, as bridegroom to bride, and as master to disciple, and as saint to the elect. And when she could not be with thee and remove every veil from before thy face, then didst thou feel, in the midst of dreams and sorrow, the protecting hand from thy distance; and when the Angel of Death had plucked thee, and drew nigh to thy anguished soul, in order to help it again toward freedom and light, in thy last hours thy glance met hers; and reading the joyous

[Björnsen's Note.—It is fortunate that Tux H. has presented the crowd with one of his. Peter Grainger's *Interlude upon a Medesman in Piano Flouton in G* is one of the most original and intimate friends of modern serious artists. (Grieg was a kind of mascot for him. He has found repeatedly with great success Scandinavian countries.)]

"It seems to me that we live in an age in which the piano has again come very much into its own. The instruments of the past, of fifteen or twenty years ago, were too enormous. Again let me say that this is the age in which the piano is not merely a practical and available medium for expressing noble and touching emotions of a nature especially limited as compared to the piano or any other particular instrument, but which the very soul and body of the instrument—most individual peculiarities and idiosyncrasies—has gradually catered to, and in which the technique of the piano are developed to a degree and in a way so that they are able to play an emotional and soulful rôle.

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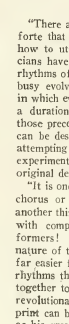
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never had existed a more prolific period than the present. What diversity! What contrasts between the work of Albeniz and Cyril Scott, Debussy and Schönberg and Ornstein.

Pioneers in a New Field

"At the risk of mentioning a very incomplete list, I wish to specialize on those composers whose pianistic works I have had the pleasure of being the first to introduce into many different countries on the various parts of the world, as follows: I have heard Ravel, Cyril Scott, Frederick Delius, Albeniz, and sometimes I have had the joy of introducing them for the first time to audiences in England, Ireland, Germany, Scandinavia, Australia, New Zealand, and elsewhere. I know no privilege more enticing and no event so certain with a performer's career more satisfying and more profitable and worth while than being able to introduce the new and bearing works of new iconoclasts to broad-minded audiences all over the world, hungry and eager for better new things.

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
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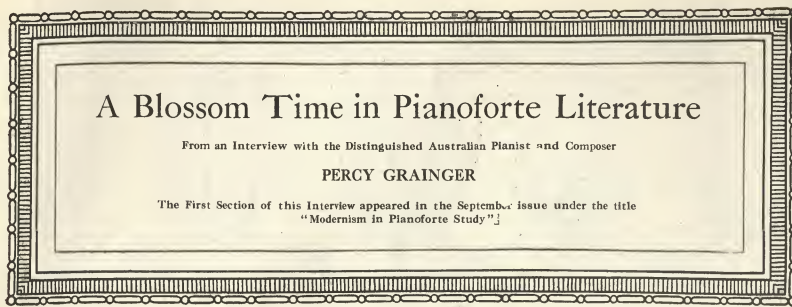
The angel of death came in a mantle of purple
and a crown of diamonds, and he came with
a splendid word of tones, and thus didst work there
with power and freedom. And many of the best
of us were there, and we were all of us there,
inspired thee with their inspiration, and rewarded
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and what a loved one thou wert, and what a crown
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father to daughter, as bridegroom to bride, and as
master to disciple, and as saint to the elect. And when
she could not bear to be removed from thy side,
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GRIEG, PERCY GRAINGER, MRS.



RÖNTGEN



GRIEG. PERCY GRAINGER. MRS. GRIEG. RÖNTGEN
GRIEG WITH FRIENDS AT HOME

At this point let me digress for a moment from the working to the social side. Being a newcomer in your town, you will have to guard against certain dangers, of which I shall mention only two, leaving the others to you. The first is to be cautious in selecting your acquaintances and to be careful not to be counseled nosblishness or priggishness, but a tactful reserve toward people of questionable standing in the community. I mention them because they are always the first ones to seek the acquaintance with a newcomer. The second is to be careful not to let your friends become in touch with "the best people in town." Be your guard against this type and beware also of the musical "spongers," of those who use you as a musical entertainer without giving you any return either in money or in the results of their influence. This type is also very common in the church. Smiles, tea and soft words are a poor return for using you laboriously acquired concert repertory. When in the home circle of your friends play for them all you feel like all they ask you! When people invite you to play at their parties, at the parlors, make elaborate preparations, etc., etc., they do it with the impression that they wish to give their friends a treat.

The Future of Scandinavian Music

By Herman Sanby

and, in reality, make you furnish it free of expense to them. Beware of the social "beat!"

And now, back to your studio! Having formed a nucleus of a few pupils, work with them with all your might, without meaning your lessons either by the clock or by their number. Bring those few pupils as soon as possible to the point where they can creditably participate in an entertainment—each pupil according to his stage of advancement. What of it if it does incidentally please their parents? That is their business. You are in the beginning of your career, and if you are to become a musical power in your town it is plain that, first of all, you must gain a following. A general does not mean much without soldiers, and the relations between you and your following are not of such a harsh kind; they are based upon common ideas.

Be not afraid of competitors. As long as they do not resort to underhanded methods to harm you, regard them as co-workers in the cause of good music. At a table set for five there is always food enough for a sixth one. Establish friendly relations with those colleagues whom, musically and socially, you deem worthy of respect. Never bother about the others.

Musical Evenings

I notice that I, inadvertently, replied to your third question together with the first one when I spoke of a secretary and of fees. So, there remains only the second one to be answered; how to hold and increase your clientele. Taking your professional ability as a fixed factor, the question is in some measure a matter of personality, and depends upon your tact and disposition. To a large degree, however, it depends also upon the education you hold of your profession. If you confine yourself to the giving of your lessons and let musical matters in your town go as they please, some other teacher that holds higher views will, without any effort, attract your pupils in spite of your estimable ability. Your livelihood is thus left to yourself, to be sure; but it is not the only one. Being a musician, not only by profession but also by heart, you must recognize your duties toward music, itself; toward the spread of musical culture in your community. Exert your influence in this direction. Arrange for lectures illustrated at the piano, free to your pupils and their parents. If they prove attractive, you may later on repeat them publicly for a moderate fee. Establish regular musical evenings in your studio with a violinist and cellist. Do it for the highly instructive and fascinating pleasure of playing chamber music. Make these evenings entirely private at first. The time will soon come when invitations to these private meetings will be asked for, and after awhile these demands will increase so as to justify you in making these private meetings public in the form of a course of chamber music concerts. Look out for the conductors of a choral society; if there should be none, create one. In short, do everything you can think of to develop—and, if necessary, to create—a musical atmosphere in your city. Through such efforts you will, almost unknown to yourself, become the central figure in the musical life of your community, and this point once reached, you need not worry over the holding and increasing of your clientele. You will, musically, even the town. Look broadly upon your noble profession and rest assured that it will make its returns to you commensurate with the breadth of your views.

And now—success to you and all good wishes from
CONSTANTIN VON STERNBERG.

Points that Lead to Musical Progress

[When the late Carl Merz was professor of music at Wooster University, Ohio, he formulated some "Hints to Pupils" that might well be observed by others who are engaged in the instruction of students.—EDITH OF THE ETUDE.]

Do not look constantly to the end of your studies; look more to the daily steps that you take. Do your daily duty as well as you can, for then you will, at the end of the year, have cause to feel satisfied with your progress.

To attempt to do in one day what should be done in two crowds your work and over-taxes your strength. This is sure to lead to bad results. Neglect, therefore, none of your daily duties.

No matter how gifted your teacher may be, remember that you yourself must labor hard to attain success.

Have regular practice hours, and never deviate from your plan of work unless there is good cause for it.

Never practice listlessly; always have your whole mind and heart in your work. Know what you do, and why you do it. Always hear yourself while practicing. Watch the tones you produce.



HERMAN SANBY.

writing of folk tunes by Halvorsen, ranks next to that of Grieg.

The first notable Danish composers were Hartmann and Gade. Both were natural and lyric in quality; and made a slight use of the folk song, but not to the extent which Grieg has done. The same can be said of the Swedish composers, Lindblad best known for his songs; and Söderman who during his last period, developed an original treatment of the Swedish folk song for four voices, and also wrote the national work, *The Wedding at Ulfas* and *The Peasant Wedding*. In these works, he created a distinctively Swedish style both as to rhythm and melody. He was succeeded by Halström, Wennerberg, Söderberg, and Sjögren who were all typically Swedish without resorting to the direct use of the folk music.

One might be led to ask if the folk music of Sweden and Denmark is as great as that of Norway. We know that each of these countries has produced some perfect melodies. I, myself, have taken some of the best known and arranged them for piano, and violin, and cello, with piano accompaniment. But viewed as a whole, it is a question whether the variety of rhythm, boldness of intervals, and temperamental freshness of the Norwegian songs, dances and marches, do not exceed those of Sweden and Denmark; and are therefore more valuable as the basis of modern music. Perhaps not; perhaps we are only waiting for the Danish and the Swedish "Grieg."

In Denmark, Carl Nielsen is recognized as the greatest living Danish composer. His greatest works such as the symphonies, *The Four Temperaments*, and *Symfonia Espansiva* are very modern, realistic and philosophic in character. His choral and orchestral work, *The Hymn to Love*, is a work of great beauty and originality, is far removed from the Danish folk song.

And yet, he is so popular with the general public, that one often hears the street boys, whistling his songs. *Jens Veimand*, a peasant song is played by the band organs to the great delight of Carl Nielsen himself.

In Sibelius, we have the whole of Finland. Strangely enough, in his *Finlandia*, he has created original, so folk-like in character, that they are often taken to be folk songs. This and the delightful collection of melodies, his *Sibeliana*, are enough in themselves to impress the world with the character of Finnish folk music. His wonderful symphonies in their broad, impressionistic sweep, not only paint the wild beauties of the country, but sing in deep and heart-rending tones, the love and yearning of his people. His wealth of fresh and vigorous rhythm, and the mystic atmosphere which in its compelling mood, transcends the conventional form, suggest to us the great possibilities of a Northern school of music, which would be ultra-modern without losing its national and melodic charm.

Just think what a Norwegian Sibelius could do with Norwegian folk music? The genius of Grieg, so intense and truthful in his piano compositions, did not extend to the same extent in his orchestral compositions, which are much too few. Svendsen lacks orchestral gifts, and might have done more for Norway; if his busy life as a conductor in Copenhagen and his ill health, had not prevented him from giving us all that he could and should have done as a composer. He often expressed this regret himself. The other modern composers of Norway, such as Sinding, Schjelderup, Agathe Grøndahl, Eivind Alnæs, Ole Olsen, Ivar Holter, and many others, are all distinctly national in character; and prophesy that the national music of Norway is far from exhausted; and may yet yield a rare and glorious harvest.

Denmark is producing not least; and among living composers of note are Lange-Müller, Otto Malling, Louis Glass, and Hakon Hørrsen, differing widely in style and feeling from the Norwegian composers of this generation. It is this fact, which leads me to believe that the future music of Scandinavia is bound to be of a national character. These small nations, closely related in blood, are so individual in their expression, that their music differs just as much as the green sloping planes of Denmark, contrast with the granite plateaus of Norway. Their nationality expresses the natural characteristics of the country. To a Norwegian, Sweden with its deep lakes and rich forests, seems romantic and mystical; but not as transcendent and glorious as his own marvelous country, while Denmark, called by the vikings, "the little green cradle," often is accused by the sturdy mountaineer as being too soft, and a little sentimental. Where the national characteristics are so uppermost in three small peoples which are really one and the same family, their art is likely to bear the stamp of this nationality. And why should it not?—In Scandinavia, the people as a whole are so music loving, that Christiansia, Stockholm, and Copenhagen, each has its own national opera combined with a symphony orchestra. They do not need to imitate the Germans; they need only to let the hearts of their own people to hear the music of the future! They have no need to imitate the Germans to the world; and the deeper they realize that their wealth and genius lies in their folk music, and a national art based upon this, the sooner will they can the recognition of the world!

SCHUMANN had an uncanny gift for distinguishing the coming men in music. This is how the man who wrote of Chopin, "Hats off, gentlemen, a Genius!" "We are now living in a very musical age. A young man has appeared here who has impressed us most deeply with his wonderful music, and who, while I am quite cognate, make a great sensation in the musical world." In a letter to his mother, he wrote: "I am younger I might induce a few polymeters on the young dorf so unexpectedly. Or he might be compared to a splendid river which flows from the Alps to Düsseldorf. In Denmark, Carl Nielsen is recognized as the greatest living Danish composer. His greatest works such as the symphonies, *The Four Temperaments*, and *Symfonia Espansiva* are very modern, realistic and philosophic in character. His choral and orchestral work, *The Hymn to Love*, is a work of great beauty and originality, is far removed from the Danish folk song.

Prior to the appearance of Gade in the musical firmament there had, of course, been Scandinavian musicians of unquestioned ability and worth, but none was known to the great world of music with similar distinction. A. F. Lindblad, born in 1801, near Stockholm;



NIELS W. GADE.

holm; Hans Christian Lumby, born in 1810, and known as "the Danish Lamer;" Peter E. Hartmann, born in 1805, who was to become the teacher and then the father-in-law of Gade, are mentioned in modern German works of limited contents. Apart from these one might mention Gade's immediate contemporaries, Halfdan Kjerulf, Jurg Halström (1826-1901) and a few others. Kjerulf is known to us by his entrancing melody, *Late Night*, but few of his other songs have survived.

This condition is surprising when we remember that the Scandinavian countries entertained a high spirit of culture in literature and science for many years before music became a recognized achievement of the northern countries. Yet it is not until the nineteenth century that the land of the powerful Sagas—tales that still stand big and strong beside the literature of all peoples. Denmark, however, was separated by only a few miles of territory from the great centers of musical activity in Germany. Copenhagen is nearer to Berlin than Buffalo is to New York and Chicago is much further from New York than Vienna is from Copenhagen. Yet at the very time that we find the musical culture of Scandinavia confined to Gade and a few men of lesser reputation, the great lights of musical Europe—Wagner, Chopin, Liszt, Schumann, Schubert, Mendelssohn—were flaring into immortality just over the borders of Denmark.

THE ETUDE Master Study Page

A Group of Foremost Scandinavian Composers

Niels W. Gade

Gade's Youth and Education

Gade was born at Copenhagen February 22, 1817. His father was a maker of musical instruments, who had as his sole ambition that of having his son become a great master. Accordingly, Gade was given as soon as he could be as provided for. His early teachers insisted upon enormous amounts of work and the boy was overburdened with harassing discipline. Under these conditions he made little real progress as he lacked that animating self-interest without which success is impossible.

Gade's later teachers are known only to Scandinavian circles. Wesschall, Berggreen and Weyse were all men of large reputation in Denmark but their chief fame now rests upon the fact that they taught Gade. Gade's father-in-law, Peter Hartmann, and his brother-in-law, Emil Hartmann, helped him immensely in his work although the latter was in a sense a pupil of Gade. In his youth Gade had the good fortune to become a member of the Royal Orchestra of Denmark and thence on his interest in music increased. In 1841 he won an important prize awarded by the Copenhagen Musical Union with his *Nachklang von Osten*. One of the judges was Louis Spohr. Mendelssohn, who, like Schumann, was always appreciative of young talent, took a great interest in Gade's youthful work and had it presented at the Gewandhaus concerts. The overture attracted wide attention in Germany and in Gade's home country. The result was that the King awarded the young man an important stipend which made it possible for him to travel abroad. In 1843 Gade went to Leipzig, where he brought out his C minor symphony and a choral work entitled *Cornale*.

Pleased with his success in Germany Gade went to Italy to live for nearly a year. Mendelssohn at that time found his activities divided between Berlin and Frankfurt and needed an assistant-conductor. To this important post Gade was invited. Between the years of 1846 and 1848 he was the principal conductor of the orchestra. Thereafter he returned to Copenhagen and devoted the remainder of his life to the musical upbuilding of his own country. It may thus be seen that Gade was at the height of his early career (1841) when Grieg was born. However, the later Scandinavian composers are revered it must be remembered that to Gade and to Denmark must be given the glory of bringing the northern countries into the great musical hall of fame.

In 1841, Gade received the appointment of Royal Capellmeister at Copenhagen, and the director of the Royal Professor. In 1856, he visited England and conducted his first concert there, at the Birmingham Festival. He died at Copenhagen, December 14, 1890. The time-worn wisdom of speaking of Gade as a "Swedish" interfering that Gade is a kind of offshoot of Mendelssohn, is ill deserved. There is much in the music of the Danish composer that is distinctive and original. His friendship for Mendelssohn was long and sincere. Indeed, Gade, together with David Mosleson and Hauptmann, were among the pall bearers at Mendelssohn's funeral. Gade's music has the atmosphere of Mendelssohn's, but Schumann like, but still retain their own individuality. While there are here and there suggestions of Scandinavian music in his work, his music is in no sense immoderated with the essence of the music of the great German masters. Gade's music is indeed, but for his occasional use of Scandinavian idioms, the music of the great German masters.

Of Gade's sixty-four numbered works, but known are his *First King's Daughter*, *The Message of Spring*, *The Little Boat*, *The Hymn to Love*, his symphonies and instrumental works, such as *Violin*, *Michael Angelo* and *The Hymn to Love* are rare and hard. Of his piano works those most in demand are the *Aquarelles* and *Arabesques*. The *Violin* in F for violin, cello and piano is deservedly popular. All of his compositions were exceedingly well balanced and finished. None is marked by any attempt at sensationalism.

Johann Severin Svendsen

Although Svendsen was born three years before Grieg (September 30, 1830, at Christiansia, Norway), it was not until many years later that he enjoyed any of the international fame that came Grieg's way in comparatively early days. This was not in any way due to lack of home advantages or encouragement, as Svendsen's father was the leader of a popular military band. Indeed the boy made his first essays at composition when he was only eleven years of age. Shortly after the age of fifteen he became an army-bandmaster. While in the army he made the mistake of trying to learn a very great many instruments. It is said that he was able to play well upon the violin and the flute as well as the clarinet.

The army proved too uninteresting for the youthful musician and ere long we find him playing in a theatre orchestra and in a dancing school, even going so far as to arrange some of the Kreutzer and the Paganini studies for dancing purposes. The army proved too confining and we next find him wandering as an itinerant musician over Sweden and Germany. King Charles XV heard of his talent and provided sufficient funds for the young musician's further education. He studied assiduously for a considerable time and made the error of straining his hand so badly that he was forced to give up the violin for composition. Accordingly he went to Leipzig, where Reinecke, Richter, Hauptmann and David took him in hand.

His work at Leipzig must have been especially thorough, as he received the medal of honor upon graduation. Thereafter he went to France, Scotland, Denmark and Norway. In Paris he made many friends and played with a leading orchestra. Leaving Paris at the



JOHANN SVENDSEN.

Three ETUDE Prize Winners

OTTO MERZ



OTTO MERZ

THE brilliant composition, *The Surf* (Le Resac) with which Mr. Merz has secured the Third Prize in Class 1 (Concert Pieces for Piano Solo) of The Etude Prize Contest is a very excellent selection in which solidity of writing exists side by side with melodious fancy. Otto Merz was born November 30, 1877, of German parents in what was then Allegheny City, but is now the North Side of Pittsburgh, Pa. At the age of seven he commenced the study of the violin and harmony under E. R. Kappeler of Pittsburgh. To this was added piano study when he was twelve years old. Until his twenty-second year Mr. Merz devoted himself to teaching, but gradually has turned his attention more toward orchestral playing, composition, arranging and editing.

In this field he has been very successful, arranging songs and other pieces for orchestra and military band. He has scored two complete musical comedies, and has frequently had commissions for work of this kind from John Philip Sousa. As a composer Otto Merz is already known to Etude readers, having been winner of a second prize in a previous contest with his *Polacca Brillante*.

LAURA REMICK COPP



LAURA REMICK COPP

WHILE known to ETUDE readers for her charming and instructive articles, Miss Copp has not previously appeared before us as a composer. As winner of the third prize in Class 4 (Easy Teaching Pieces) with her delightful *Gaily Tripping* she makes a gracious entry into the music section of THE ETUDE. She was born in Illinois, but comes of an old Eastern family. Music study began early in life, Miss Copp's mother being an excellent pianist. Later came study in Chicago under Eugene Eager. Other teachers in America have been George W. Proctor in Boston, and Mrs. Fannie Bloomfield-Zeisler. A few years ago, Miss Copp went to Vienna and became a pupil of Theodor Leschetzky.

Miss Copp studied theory of music and composition at the New England Conservatory of Music, and under Adolf Weldig of Chicago. She also studied singing under Miss Kagna Limie. Her general education was not neglected, and after graduating from Ferry Hall Seminary, Lake Forest, Ill., she went to Smith College. *Gaily Tripping* is one of a little set of teaching pieces so suitable for their purpose that it is not surprising to learn that Miss Copp has been very successful in her work as a teacher.

GEORGE DUDLEY MARTIN



GEORGE DUDLEY MARTIN

BORN at Scranton, Pa., in 1881, Mr. George Dudley Martin has remained true to his native city, leaving it only to go to Philadelphia for a while to study piano with Constantin von Sternberg and composition with Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. Previous to this he had studied piano with Silas Rosset of Scranton and with Dr. Alfred Wooler.

Mr. Martin has a decided talent for writing pieces of the salon type—pieces that are attractive and melodious and at the same time devoid of the banalities of so-called "popular music." It is quite in keeping with a poetic justice, therefore, that he should have won a prize—the second—in the 3rd Class (Pieces in Dance form) of THE ETUDE Prize Contest. *Visions of the Dance* is a value which will appeal to many with its gracefulness and spirit. Mr. Martin has written a number of pieces of this type among which may be noted the waltzes *Eros*, *Little Lovers*, *Sweet Swaine*, and *Pittoreque*, and the airs de ballet, *La Ballerina*, *Coquette*, *Wood Nymphs*; also *Two Portraits*, *Felicitations March*, and the song *One Day I Gathered Roses*.

Educational Notes on ETUDE Music

By Preston Ware Orem

RUSTLE OF SPRING—C. SINDING.

This is the most popular pianoforte composition of a famous contemporary Scandinavian composer. It is a favorite recital number. It will require careful practice in order to make it go well. The left hand melody must sing out strongly and the accompaniment very steadily. In a few passages where the rhythmic problem of seven against eight is to be found, we would suggest that this be not figured out mathematically, but that the parts for each hand be practiced separately until they go well in exact time and then finally put together. Grade 7.

CRESCENDO!—P. LASSON

This fine composition is the work of another modern Scandinavian writer. It is exactly what is implied by its title *crescendo*. The eloquent theme is worked up gradually to a tremendous climax. This must be carefully managed by the player and will take considerable practice. Grade 5.

CUPID'S DART—L. DANNENBERG.

Cupid's Dart is a striking bit of ballet music by a contemporary American writer. This composition fits a two-fold function. It makes an effective piano solo for recital or drawing room purposes and it is also a splendid number for fancy dancing. We have heard it used for this latter purpose with telling effect. As a piano solo it will afford excellent practice in double notes, in the staccato touch, and in the broad singing style. It will prove useful as a study in interpretation. Grade 5.

VALSE BRUNE—G. N. BENSON.

This is a taking recital number in the "running" style. Waltzes of this type, based on the continuous figure of eighth notes, must be played very steadily and at a rapid pace in order to attain the best effect. A light and scintillating touch is required. Grade 4.

IN VIENNESE STYLE—H. ALBOUT.

The Vienna waltzes have always been famous for a certain piquant character and movement peculiar to themselves. They are like no other waltzes and they serve in a measure to reflect the gay and volatile temperament of the Viennese populace. Mr. Albout's waltz is a very clever example of this type of composition. It must not be played in strict time and it should be taken throughout with a great deal of freedom. Grade 3½.

WHY?—E. KROHN.

Why? is a very graceful and interesting drawing room piece. Its title should suggest the pleading character of its interpretation. It is a good example of the singing style as applied to pianoforte playing. Grade 3½.

NORWEGIAN HUNTERS' MARCH—W. P. MERO.

This cheerful and interesting march movement is based on a number of old folk themes which in former times were used to be sung while on the march. Grade 3.

DRIFTING AND DREAMING—C. W. KERN.

A very pretty easy teaching piece with two contracted themes. The first theme should be played lazily as though drifting along. The second theme should be taken at a brisker pace, suggesting the troubled visions of the dreamer. Grade 2½.

INDIAN REVEL—P. BROUNOFF.

Mr. Brounoff excels in characteristic pieces of various styles. He is particularly fond of Oriental and Indian effects. *Indian Revel* is an effective example. Grade 3.

TRUMPETER OF THE GUARD—G. HORVATH.

A bright little military march based on familiar trumpet themes, well worked out musically. Mr. Horvath has been very successful with his various songs and pieces and invariably has something new to say. Grade 2½.

THE FOUR HAND NUMBERS.

The two movements from Grieg's "*Peer Gynt Suite*," *Ale's Death* and *Anitra's Dance*, call for little comment. Both of these pieces have become very popular concert numbers. Although originally for orchestra they sound exceedingly well in the four hand arrangements. When used in connection with the *Peer Gynt* reading it will add to the effect if the triangle be used to mark the time in *Anitra's Dance*.

SHEPHERD GIRL'S SUNDAY (VIOLIN AND PIANO)—OLE BULL

This melody, supposedly from an old folk song, used to be a favorite of the violinist Ole Bull, by whom it was arranged. It has appeared in various arrangements, both as a song, as a piano solo, etc., but in all the arrangements the general harmonic scheme is similar. Diatonic melodies of this type lend themselves to a certain richness of harmonic treatment of which all the Scandinavian composers, Grieg in particular, seem to have availed themselves.

MARCH IN E—(PIPE ORGAN) R. BARRETT.

A very solid and dignified march movement by a very able writer. This march fits the organ absolutely and it does not sound like an arrangement from a piano piece or an orchestral piece. The key of E is not so often employed in organ pieces, but it is nevertheless very brilliant. The player will find that the pedaling will prove very comfortable in this key. The registration will prove effective on organs of any size.

THE VOCAL NUMBERS.

Singers will enjoy Mr. Harry Rowe Shelley's effective love song "*My Heart's Desire*." Mr. Shelley is a most welcome contributor to our music pages. Mr. L. W. Keilin's *Two Little Brown Eyes* is an attractive and characteristic song which will prove suitable for *encore* purposes.

Prize Composition
Etude Contest

Allegretto M.M. ♩ = 126

GAILY TRIPPING

LAURA REMICK COPP

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WHY?

SONG WITHOUT WORDS

ERNST KROHN

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dolce *pp*

animato

cresc. *rit.* *ppp*

DRIFTING AND DREAMING

CARL WILHELM KERN

Andante M.M. = 88 *p*

Piu mosso = 63 *dim.* *mf*

f *ten.*

tango *rit. molto* *Tempo I.* *lunga* *p*

mf *dim.*

Meno mosso *rit. e morendo*

IN VIENNESE STYLE

HANS AILBOUD

Poco tranquillo M.M. = 126

WIENERISCH

p

p poco vivace

a tempo *mf*

poco rit. *a tempo* *poco tranquillo* *mf dim.* *p* *rit.* *D.C.*

THE SURF

LE RESSAC
ETUDE DE CONCERT

OTTO MERZ

Prize Composition Etude Contest

Largo M.M. ♩.=46

Largo M.M. $\text{♩} = 40$

dolce

pesante

Allegro M.M. $\text{♩} = 104$

atempo

cresc.

Piu animato
legg.

Ped. simile.

cresc.

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This page of musical notation is for a piano piece, likely a sonata or concerto, and is divided into six systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.
- System 2:** Continues the musical theme. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.
- System 3:** Continues the musical theme. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.
- System 4:** Continues the musical theme. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.
- System 5:** Continues the musical theme. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.
- System 6:** Continues the musical theme. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The bass staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The music is marked with a piano (*p*) dynamic.

The notation includes various musical symbols, dynamics, and performance instructions, such as *ff*, *l.h.*, *r.h.*, *un poco meno mosso*, *con sentimento*, *al tempo*, *poco rall.*, *cresc.*, *f*, *ped. simile*, and *atempo*.

* From here go back to S and play to A; then go to B.

THE ETUDE

24

atempo

poco rall.

cresc.

cresc.

Allegro
M.M. ♩ = 104

l.h.

f

ff

mf

cresc. e accel. poco a poco

Presto

l.h.

THE ETUDE

INDIAN REVEL

PLATON BROUNOFF

Marziale M. M. ♩ = 108

PLATON BROUON

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Prize Composition
Etude Contest

Vivo

VISIONS OF THE DANCE

VALSE

GEORGE DUDLEY MARTIN

mp

Tempo di Valse M.M. = 144

rall. pp

mf marc.

rit.

p

dim.

mf

pp a tempo

p

dim.

rit.

pp a tempo

p

Risoluto e marc.

mp scherz.

dim.

con anima

p

f marc.

mp scherz.

dim. delicat. p

Tempo l.

pp

cresc.

rall.

p

cresc.

mf

dim.

last time to Coda

p

rit.

pp a tempo

pp

rall.

a tempo

CODA

dim.

acc.

pp

mf

Fine

p

mf

cresc.

f

dim.

z.h.

p

cresc.

rit.

mp

mf a tempo

p

dim.

p

D.S.

THE ETUDE

ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Secondo

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

THE ETUDE

ASE'S DEATH

ASES TOD

EDVARD GRIEG, Op. 46, No. 2

Andante doloroso M.M. ♩ = 48

Primo

ANITRA'S DANCE

Tempo di Mazurka M.M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

a) Play all the trills in the manner:

THE ETUDE

Secondo

Musical score for the second system of "THE ETUDE". The system consists of five staves. The first staff is a grand staff (treble and bass clef) with a *pp* dynamic. The second staff is a grand staff with a *p* dynamic. The third staff is a grand staff with a *fp* dynamic. The fourth staff is a grand staff with a *pp* dynamic. The fifth staff is a grand staff with a *mf* dynamic. The system includes various musical notations such as slurs, ties, and fingerings.

THE ETUDE

Primo

Musical score for the first system of "THE ETUDE". The system consists of five staves. The first staff is a grand staff with a *pp* dynamic. The second staff is a grand staff with a *p* dynamic. The third staff is a grand staff with a *fp* dynamic. The fourth staff is a grand staff with a *pp* dynamic. The fifth staff is a grand staff with a *mf* dynamic. The system includes various musical notations such as slurs, ties, and fingerings.

RUSTLE OF SPRING.

FRÜHLINGSRAUSCHEN.

Christian Sinding, Op. 32, No. 3.

Edited and fingered by Maurits Leefson.

Agitato. M.M. $\text{♩} = 104$.

Edited and fingered by Maurits Lson.

Agitato. M.M. ♩ = 104.

leggero

pp

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This page of musical notation is for a piano piece, likely a sonata or étude, in the key of B-flat major (three flats). It consists of six systems of staves, each with a treble and bass clef. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings include *p* (piano), *cresc.* (crescendo), *molto cresc.* (very much crescendo), and *ff* (fortissimo). The piece ends with a double bar line and a decorative flourish. The bottom right corner contains a small table of numbers, possibly a fingering guide or a reference table.

1	2	3	1	2	3	4	3
4	5	1	2	3	4	5	3

sempre ff 5

7 5

6 3

fz fz

7

ff

1 2 1 4 5 1 2 3 4

dim. D. C.*

CODA

Ped. sin Fine.

* From here go to the beginning and play to **; then to CODA.

THE ETUDE CRESCENDO!

PER LASSON

Sempre crescendo M.M. ♩ = 99

THE ETUDE CUPID'S DART

NOVELLETTE

LOUIS DANNENBERG

Allegretto (tempo rubato) M.M. ♩ = 96

THE ETUDE

Molto meno mosso
sost.
Allegretto quasi primo tempo
sost. *gioioso non legato*
mosso quasi primo volta
piu mosso *rall. e espress.* *lang.*
sissimamente e sempre con molto grazia *chiarmente*
sentito e ribato *Allegretto accel.* *rall. molto rit.*
subito molto meno

VALE BRUNE

Allegro con brio M.M.♩ = 84

G. N. BENSON

THE ETUDE

MARCH IN E

PIPE ORGAN

REGINALD BARRETT, Op. 80

Regis. { Gt. Full, without reeds
Sw. Full
Ch. 8' Solo stop, all couplers
Ped. 16' & 8'

Allegro maestoso M.M. ♩ = 152

ORGAN

Gt.

Ped.

cres - cen - do

rall.

cresc.

ff

1

2

a tempo

rall.

Fine

mf

ff

cresc.

Ch.

a tempo

Sw. 8' & 4'

Gt. to Ped. in

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Gt. open Diap.
a tempo

rit.

Ch.

rit.

a tempo

Tempo I.

rit.

f Gt.

rit.

D.S.

Gt. to Ped.

SHEPHERD GIRL'S SUNDAY

SÆTERJENTENS SONDAG

Edited by Frederick Hahn

Adagio M.M. ♩ = 72

OLE BULL

VIOLIN

PIANO

p

pp

p

pp

pp

f

pp

sempre pp

p

pp

f

pp

sempre pp

pp

rit. pp morendo

pp

rit.

morendo

ppp

THE ETUDE

TWO LITTLE BROWN EYES

JOHN KEMBLE

LESTER W. KEITH

Andante con moto

1. Sum-mer is here once a - gain,
2. Win-ter is com-ing, they say,

Flood-ing the fields with its light, But with-out you all its pow-er to do is sore-ly be-ri-ft of its
Fear-less and grim as of old, But if you stay it will lose its proud sway, And sure-ly for-get to be

light, Fra-grance and beau-ty must go, Seek-ing the joy that I prize, They can-not stay if
cold, Deep-heath a man-tle of snow, The heart of the Win-ter king lies, Wait-ing to beat with

rall. *Much slower*

you run a-way, Two lit-tle bright brown eyes, Brown eyes, Brown eyes, win-some and true,
sum-mer-y heat, For two lit-tle ro-guish eyes.

rall.

Gleam-ing, beam-ing, all the day through, I on-ly live in the hope that some day

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THE ETUDE

rit. *a tempo*

You will fling Sum-mer a - cross my dark day, Brown eyes, Brown eyes, lin-ger a - while,

cresc. *cresc. ed accel.*

Send me just one bit of a smile, And from my heart it shall nev-er de-part,

cresc. *cresc. ed accel.* *rit.*

rall.

Two lit-tle, true lit-tle brown eyes.

colla voce *a tempo* *D. S.*

MY HEART'S DESIRE

HARRY ROWE SHELLEY

Con moto

1. Down by the run-ning
2. Down thro' the wav-ing

f *p*

poco rall.

wa-ter, I sing my song of love to thee. Hark from the tree-top yon-der The rob-in's note is
branch-es The sun-light glints, the shad-ows fall. Deep from the wood-ed thick-et A mys-tic gla-mour

poco rall.

Also published for High and Low Voice

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a tempo
borne to me. Un- der the hang-ing branch-es The purl-ing brook runs blithe and gay. Each gurg-ling mur-mur
creeps o'er all. Sweet to its mate the song bird Doth sing its lay so full and free. Earth-would in-deed be

a tempo
thrills me; The brook hath caught my song to-day. Thou art my heart's de-sire; With thee I long to be;
Heav-en, If on ly thou wert here with me.

a tempo
Each mo-ment pass'd with-out thee Seems an e-ter-ni-ty. O strange, sweet pas-sion! Love's burn-ing

a tempo
fire! How I long to be with thee; Thou on-ly art my heart's de-sire.

a tempo
with thee, Thou on-ly art my heart's de-sire.

a tempo
Vivace

a tempo
Vivace

Richard Mansfield and Hans von Bülow

WHEN Hans von Bülow, the celebrated German pianist, first came to Boston, he stayed at a house in Beacon street in a room immediately beneath that occupied by Richard Mansfield. At that time Mansfield was not even connected with the stage. His mother, the distinguished singer, Mme. Rudersdorff, also lived in Boston, but Richard Mansfield had chambers of his own in Beacon street, where he lived the life of a fashionable young gentleman—when funds permitted. One of his sources of livelihood was his work as music critic on an obscure Boston newspaper now defunct. He did not care very much for this work, for although at his mother's home he came in contact with many of the world's greatest musicians, and although he was himself gifted musically, he did not feel that he was destined for a musical career.

Von Bülow's first Boston concert was announced for Monday, October 18, 1875, and Mansfield was not a little disturbed to find that he was expected to "criticize" the master's playing. With a humility rarely found among music critics he realized that he was not in a position to comment upon a von Bülow playing Beethoven. Learning, however, that the virtuoso was in the same house with him he determined upon an unusual course. With this in view, he paid a visit to von Bülow.

"Her von Bülow," said Mansfield, "I am music critic on one of the Boston newspapers and I find I am expected to attend your concert to-morrow night and to write a criticism on your performance. To me it seems absurd that I should be expected to sit in judgment on a master-pianist like yourself performing a work of such a composer as Beethoven. I am obliged to write something, however, and I would like to do it in a way that would do justice to you and to myself. Won't you be good enough to tell me concerning the concert and your views as to its interpretation?"

Von Bülow recognized that this was a sort of critic. He was not a little interested. He immediately seated himself at the keyboard and explained the fine points of each passage, at once answering the eager questions of the young interviewer. As time went on, Mansfield himself became more and more absorbed. The conversation soon drifted to other works of Beethoven and from that to a discussion on music generally. Presently von Bülow turned and faced his interlocutor; eying him shrewdly. "Young man," he said, "you know more about music than you led me to think."

"No more than I have picked up at home," answered the future actor.

"You have picked up a great deal," observed von Bülow. "Yours must be a very musical home."

"My mother is Madame Rudersdorff," admitted Mansfield.

"Madame Rudersdorff," exclaimed the pianist, "Madame Rudersdorff your mother! I had no idea she was in Boston. Take me to her instantly!" He rapidly put on his overcoat, seized his hat and cane and led the way downstairs.

Boston, as everybody knows, is a city of winding streets. There was a short cut available to Mme. Rudersdorff's from the top of Beacon street to the corner of Boylston and Tremont, and then straight across the north end of the Common. Mansfield, however, led his companion a long circuitous route which took them past the State House, past the front windows of some of Boston's most aristocratic inhabitants, and from domestic thoroughfare through a shopping district of which at that hour was crowded with people. How much longer the journey would have continued is not known, for suddenly von Bülow grew suspicious.

"Young man," he thundered, "you are showing me off. Take me to your mother instantly!"

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Typography of Programs

By Edwin H. Pierce

THREE lies on my desk a recital program, in which are several instances of carelessness. Happening to know that the player is a musician of solid attainments and quite wide reputation, I feel that he is perhaps merely the victim of misplaced confidence in an ignorant printer, but were he an entire stranger to me, the impression upon me would be a very bad one.

One should learn to prepare copy for a printed program most carefully.

Among the more common blunders to be observed in many programs are the following:

1. The misspelling of a composer's name, as "Rubinstein" for Růstinstein.
2. The misspelling of musical terms, or of names of instruments, as "violinello" for violoncello, under the false supposition that the word is derived from "violin."

3. The use of an obsolete or discredited form of a word, as "clarinet" for clarinet.

4. Arbitrary change of order in the course of a program, one line reading, for instance:

BEETHOVEN
and the next

Sonata Opus 13

TWO SONGS BY SCHUBERT

Miss Smith-Jones, soprano.

5. The use of unsuitable type, or of too many different fonts of type in the same program. General blurring or muddiness of effect, arising from unskillful press work.

6. Careless use of punctuation. In the program to which I have alluded there occurs a line like this:

Prelude and Fugue, in G min. J. S. BACH.

The comma after "Fugue," and the period after "G" are both incorrect, and even the word "minor" would look better if not abbreviated.

The tendency to-day, among those who know, is to use fewer punctuation marks than formerly. For example:

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is now considered slightly better than

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Department for Organists and Choirmasters

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How Can I Improve the Musical Part of the Service?

By Roland Diggle

THERE are few organists who have not at some time or another closed their organ with a feeling that the service has not gone as well as they would like. What the real trouble was it would be hard to say. You may have played your organ numbers in better style than usual. The choir may have sung exceptionally well. At the same time there has been that unsatisfactory feeling of something lacking. If you are in the "rut" deep enough you let it go at that and jog along with a start, you suddenly realize that your choir and congregation have gone, and you are compelled to seek pastures new. These few words are addressed to those who feel that something is wrong and who want to do what they can to improve things.

In the first place an organist should seek the "mood" of the service. This can only be done by co-operation with the organists and organists. This co-operation will bring about splendid results though, of course, it will sometimes mean compromise on both sides. But surely by working together better results can be achieved. Not only can anthems be selected to fit in with the sermon and rest of the service, but the organ numbers can also be appropriate. Who, if he knew that the sermon was to be on the Peace of God, would play the *War March of the Priests* as a postlude? It is such things as this that mar an otherwise well-rendered service. There is nothing like five minutes' quiet music as a preparation for morning and evening service. Try and interest the congregation in the music you play, either by publishing the titles on the service list or by placing a list of the pieces to be played near the door, where it can be seen by those coming in. You will be surprised how soon they will be interested in what you play, and then, when the number of listeners you will have. Your reputation as a player will go up, with advantages that are obvious. Of course it means you will have to practice, but this you do not want to do, and the congregation will be spared the rambling, alleged-improvisation which so many organists perpetuate Sunday after Sunday as a habit.

Now as to your choir, I conclude it is a voluntary one. Nevertheless a voluntary singer, once a member, should be just as amenable to rules as if he were paid. I have had to deal with such choirs for many years and have always insisted on this rule be rigidly kept. It has often been hard at first, and I have once or twice lost good voices, but in the end it has proven worth while.

More difficult still is the matter of getting rid of an old choir member who for years untold has sung there but does not realize that now she is spoiling the work of the whole choir. I say she, as in this case "the female" of the species is more deadly than the male." It is a matter for the greatest tact, and perhaps the most successful way to handle it is through the pastor.

In choosing the music for your choir, remember that all music should be devotional. Nowadays I am afraid, especially in smaller places, the music is chosen for this idea to surpass the other churches or to draw crowds from them. The question after a musical service is, "did you enjoy it?" where it seems to me that the question should be, "did it help you?" Certain it is that all the music should be spiritually helpful, either vocal or instrumental. Taken as an ideal, the unaccompanied voice of the worshiper would seem to be the highest plane in respect of most worship; this is the rule in nearly all parts of the Russian Church. But for those who are working amid present conditions of music in America, something different is necessarily involved. It is to these conditions we have to fit ourselves, and to arrange our music edification. The choir is primarily there to lead the congregation in the singing. It is their place, then, to lead them in the singing of the most beautiful and most poetic of music. Nothing helps a service more than good congregational singing of the hymns, but your choir must lead, not tell them to save their voices for the anthem, the hymns are far more important. In no way can you improve the service more than by having them sing well; especially so that the diction and phrasing is as perfect as you would want it in the anthem.

I have little to say about the anthem; it is usually well rendered, but as the rest of the service has suffered for it, it usually falls flat. Here then are a few hints which, if taken, will lead to an improved service. I am well aware that the average choir member does not like practicing the hymns or the routine part of the service, but it is a very good choirster who only consents to attend practices when the music to be practiced meets with his approval. Personally, I would rather be without his services no matter how good a voice he had.

A little more time and concentration, a slightly heightened sense of personal responsibility, a little deeper reflection on the nature, purpose and action of the noble art with which they are concerned, and our choirsters will soon achieve a greatly enhanced efficiency and self-respect.

One of the fundamental principles of Wagner's doctrine was, that Art has come

from the people and should be returned to them; that all highest art is necessarily "general, collective, responding to the artistic needs which all men have in common." It is clear that our choirsters already stand well within the threshold of this "collective, social Art." What a pity, then, that they cannot be induced to better their way even further into the radiant, infinite and civilizing domain.

The Main Qualifications of the Successful Conductors

By Clifford Higgin

GRAT connoisseurs they say are born, yet with all the inherent gifts of genius there is required the inevitable hard work to achieve greatness. Latency and genius rarely go hand in hand and from my personal experience and associations with many highly gifted musical celebrities they still work, work, and tell you that it must always be so.

In dealing with the subject of conducting, my starting point is not from the man of genius, but from the man with ordinary gifts, who is generally in charge of a good ordinary choir. My desire is to assist the individual who loves choral music, possesses the keen sense of poetic conception, and realizes that he has the requisite dynamic essentials to inspire and control others.

The Value of Competition

The finest training ground in the world is the competition arena. A conductor never thoroughly realizes his many deficiencies until he puts his idea and handwork in competition with other members of the profession. In an ordinary concert work I have rarely heard the same thoroughness and attention to minute details that characterize the performances of the experienced contest organizations. The conductor is not altogether to blame for this, and the responsibility must, to a large extent, be borne by his choir. In competition singing there is a feeling of rivalry, and the conductor has a chance of success, and there is attention to details and a realization of personal responsibility that the finest workmanship is secured from the available material.

The first essential necessary in a conductor is a qualified personal equipment for the work. The Swiss Guides who conduct the climbers of the world's highest peaks know every inch of the way, every crevice and every poetic metre, but in blank verse, that gives a true illumination of the foreign text and reveals the central thought and which the whole polyphony of musical language is woven.

If the starting point or foundation is not truly conceived our edifice, though perfectly symmetrical, might possibly be like a tower of Babel, when in reality it should be Jacobean.

A thorough knowledge of the voice is imperative for every choral conductor. He must be capable of correcting all the faults that careless singers are

snowed are discerned by knowledge borne of daily study and experience—so must it be with the conductor. Although some readers may assume that no technically deficient man would be in derelict the conductors of any choir, it may readily be believed that such is not the case. Experience teaches us that very often choirs are led by very technically inefficient leaders. The very technical covers a fairly wide area.

It not only includes the theoretical side of musical structure, covering embellishments, musical terms and musical forms, but also a thorough acquaintance with the laws of harmony, for their penurious circumstances make private vocal lessons an utter impossibility. Never be afraid to be induced to give the choir full benefit of your extensive knowledge and wide experience. Choirs are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily appreciate any advice that you feel disposed to give. The greater is the efficiency of the whole, in this particular direction is one of the great causes of the flattening of the intonation and general slovenliness of musical rendering. Every chord must be practiced until it is firm, and if the choir is allowed to rehearse to sing the various harmonies continually until they are pure "choral tone," the conductor will have to pay the price of his negligence or ignorance at the cost of their reckoning.

Extensive Knowledge Required

An acquaintance with the choral literature of different nations is of valuable assistance to the choral conductor. The library of a progressive choir or club is very extensive, and every conductor should be acquainted with the works of the composers of different nations who generally set to music poems and legends written by the most prominent men of literature of their own nationality. It may be argued that the English translations of the original text are always found underneath, yet it must be admitted that a great many of these are very unsatisfactory, not only in respect to the musical phrasing, but also as regards the portraying of the correct idea and meaning of the poet. In some particular cases the literary sense and significance is so twisted out of shape in an attempt to meet the musical phrasing, that the idea which first fired the composer's mind as he pondered over the poem, and which caused him to pen the music is no longer in evidence. If this is so, we must fail to realize the importance of the starting point of a musical inspiration, and cannot satisfactorily understand the sequence of ideas and planes of emotion that naturally follow the train of thought of that inspired beginning. It may possibly be argued that very few conductors can read or speak the various languages represented in the library of a progressive choir, yet, though that is so, it is not impossible to seek practical advice and hear from the lips of an experienced linguist a translation not always polished in poetic metre, but in blank verse, that gives a true illumination of the foreign text and reveals the central thought and which the whole polyphony of musical language is woven.

It is so difficult to produce results with a born chosen leader that it is most hopeless to expect concentrated effort with a choir at the vocal helm. If a church cannot afford a choir, let it procure a precentor or conductor. He will be able to hold things together. The organist may be indispensable at the keyboard, but as organist-precentor—this hyphenated person is a mistake.

Many singers join the choir with the idea of singing musically and vocally educated, and in some cases it is their only chance of obtaining musical knowledge for their penurious circumstances make private vocal lessons an utter impossibility. Never be afraid to be induced to give the choir full benefit of your extensive knowledge and wide experience. Choirs are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily appreciate any advice that you feel disposed to give. The greater is the efficiency of the whole, in this particular direction is one of the great causes of the flattening of the intonation and general slovenliness of musical rendering. Every chord must be practiced until it is firm, and if the choir is allowed to rehearse to sing the various harmonies continually until they are pure "choral tone," the conductor will have to pay the price of his negligence or ignorance at the cost of their reckoning.

Give of Your Knowledge

Many singers join the choir with the idea of singing musically and vocally educated, and in some cases it is their only chance of obtaining musical knowledge for their penurious circumstances make private vocal lessons an utter impossibility. Never be afraid to be induced to give the choir full benefit of your extensive knowledge and wide experience. Choirs are made up of sensible people who love music, and will work as hard at it as they do at their daily occupations, and heartily appreciate any advice that you feel disposed to give. The greater is the efficiency of the whole, in this particular direction is one of the great causes of the flattening of the intonation and general slovenliness of musical rendering. Every chord must be practiced until it is firm, and if the choir is allowed to rehearse to sing the various harmonies continually until they are pure "choral tone," the conductor will have to pay the price of his negligence or ignorance at the cost of their reckoning.

Congregational Singing

By Harvey B. Gail

How shall we achieve congregational singing? Every one agrees that it is the thing above all others that should be accomplished, but no one is quite sure that the other person's method will accomplish the result, and they have no hesitation in trying their own.

Congregational singing cannot be achieved by two, three or four-part singing. If it is to be done at all it will have to be done by unit singing, i. e., every one singing the melody. It is preposterous to imagine a congregation singing its hymns and chants in four parts. We have an assemblage of from two hundred to six hundred people. After a fashion these good folk have been endowed with voices which at least are fit to talk with. Here and there—hit or miss—a man is guilty of bass work. Once in a while, though usually not so often, another man attempts a barbershop or college glee club tenor. Either and you a well-meaning but misguided soul composes an alto in thirds and sixths with the melody. The balance of the congregation—you may fill in the number according to your statistical imagination—sings the soprano part and does it acceptably. It is utterly absurd to consider this as part singing, when it is only a hideous suggestion. The solution of the whole matter lies in the congregation confining itself to the air. It is the province of the pastor to explain this to the congregation. Most clergymen deplore the lack of so-called "hearty singing," but few are willing to take the initiative step in the matter.

It is so difficult to produce results with a born chosen leader that it is most hopeless to expect concentrated effort with a choir at the vocal helm. If a church cannot afford a choir, let it procure a precentor or conductor. He will be able to hold things together. The organist may be indispensable at the keyboard, but as organist-precentor—this hyphenated person is a mistake.

The voice best fitted for the precentor part is the baritone, as his gamut includes the extreme notes of the ordinary hymns.

One of the troubles of congregational singing is the unorthodox, non-pulsating phrases. For example take the Doxology or "Old Hundred" as it is termed in some hymnals. This traditional choral, when sung by some congregations, is as highly attenuated as molasses taffy.

Another fault is the speed and excessive high pitch of some of the hymns. This is particularly the case in the Episcopal Church. As an illustration take hymn 404, "I Heard the Sound of Voices." The effect of the congregation straining for the upper G's and at tempo *allegro* is far from satisfactory. Some of the defects in congregational singing can be remedied by the organist. First, clean phrasing and positive pulsation, eliminating the methodical *longa piana*. Second, by playing in strict time without dragging or dragging or untoward accelerandos. Third, by employing organ registration and re-nouncing orchestral solo stops, so that the assembled people will be led instead of diverted. Fourth, by putting hymns and chants into singable keys. Many of our hymns are absolutely unvoiced for that reason.

Rehearsal for congregational singing are to be commended. Organist, choir and congregation will profit by it. Better than all, however, is the judicious selection of hymns. Use hymns that the congregation can sing and omit those that have ornate passages and obligato notes.

The marvel is, that like our knowledge and neglect of the germ of the conditions are not worse than they are. We know so much and practice so little. Probably congregational singing will never be better in spite of natural and artificial obstacles.

The Oracle in the Organ Loft

Some Suggestions and Observations for Choirmasters

By Charles W. Landon

TEACH choir-singers to take breath by cutting short the note they are singing so as to begin the next phrase with a prompt attack. Make each choir-singer feel that if the anthem is to go at its best he must "lead and not drag." Never must he "hang onto" some other singer as this tends to draw out the time and cause the whole choir in spite of the leader's efforts to keep the movement.

When the choir-master has a certain effect in mind it is perfectly proper for him privately to ask the organist to use certain stops to bring out this effect.

Short anthems are easier and sooner learned than long ones. Usually they also please the congregation better. A singer generally knows if he makes a mistake; let him correct himself. If he again makes the mistake do not call him down personally but make the criticism general.

It often happens that the minister selects a hymn that fits the subject of his sermon that is unfamiliar to the congregation, or to a tune not adapted to congregational use. This defeats his own purpose of encouraging the congregation to join in with the hymns. It is the choir-master's duty to point out that he will get a better effect when a few sing a hymn than when only a few do, even though it is not possible to find a hymn suitable for all to sing, as organist-precentor—this hyphenated person is a mistake.

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as the *Romanza* in E minor, Op. 30, which is popular with violinists. Of his chamber music, the *Quintet* in E minor, for piano and string quartet, is probably the best known, and has had many performances in the best known musical countries of the world. Sinding has written many notable works for the orchestra, including symphonies, suites and works of a miscellaneous character. His orchestral technique is of the finest character, and the violin parts of these works are noted for their florid and complex character.

The Composer of a Famous "Romanze"

To the Norwegian composer, Johan Severin Sinding, the literature of the violin is indebted for one of its brightest ornaments, his famous *Romanze* in G, Op. 26. This beautiful piece, which is in the repertoire of every serious violinist, has been published in many different editions in America and Europe, and is the best known and most popular composition for the violin ever written by a Scandinavian composer. It was originally written for violin and orchestra, but can be obtained with piano accompaniment. It is usually ranked about grade fifth in point of difficulty, but requires a consummate artist to bring out its full beauties, although its technique is not beyond the advanced amateur, who can play the *Kreutzer Etudes* really well. The work, with its noble, haunting introduction, followed by an allegro of striking rhythm, with true Norwegian characteristics, is dreamy and dramatic by turns, and works up to a splendid climax. Its beauties were early recognized by the great violinist, Joseph Joachim, who was fond of playing it, and who had much to do with making it popular in Europe. It is truly said of this *Romanze* that its effectiveness depends solely on the ability of the interpreter. The mediocre violinist can get little effect out of it, while the great artist can make it do it, and the world's piano materials used in construction—and workmanship thorough in every department—these are characteristics of every HADDORFF Piano, whether grand, upright or player.

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One Olsen must not be neglected in any account of Scandinavian violin music, for though he is better known as a pianist, composer, teacher and conductor, he nevertheless has played the violin and written music for the instrument. His little suite for string orchestra, *Town and Country* is very characteristic and decidedly beautiful. Olsen also played the organ in the village church, and played the violin for local festivities. He composed marches, waltzes and country dances with considerable skill. Ole's mother was also very musical, so it is not to be wondered that at the age of seven Ole himself could play the organ quite creditably, and that his first composition, *Polka for Organ*, was composed when he was five years old. After studying with various excellent teachers in Hammerfest, Trondheim and Tromsø, Olsen's parents were induced to let him be a pupil of Ferdinand David (the violinist), Carl Reinecke and Oscar Paul.

In 1874 he returned and settled in Christiania. He succeeded Sinding as conductor of the Musical Society, founded by Edward Grieg. Later he became interested in military music, and served the government of Sweden in this connection. His compositions include three operas, symphonies, tone poems, some excellent piano pieces and works for string orchestra, etc.

Violin Music in Finland

While Finland is now part of Russia, it is really Scandinavian in feeling. It has been greatly influenced by Sweden, and especially by Swedish violin music. Otto Anderson, President of the Swedish Folklore Society, contributed an interesting paper to the International Music Society in London, 1911, on "Violinists and Dance Tunes Among the Swedish Population of Finland Toward the Middle of the Nineteenth Century." "The most eminent of the country violinists of the period under mention," he says, "enjoyed a very great consideration. They were known and appreciated everywhere. Even in the smaller towns music—excepting chamber music, which was well cultivated at that time—was often performed by country musicians from the neighboring villages. About these performers, who could so easily amuse the peasants by their skill, a multitude of tales and traditions arose. Sometimes it was said that a violinist had learned his art from the Old Man of the Sea, sometimes that the Devil had taught him the tunes. . . . And the great skill and musical taste which they threw into their playing are not only to be observed in those few performers remaining from that time who are still and occasionally in the hands of young melodies noted down." The most famous composer of Finland is Jean Sibelius, whose career is fully treated elsewhere in this issue. Sibelius has long been regarded as one of the foremost composers of the day. Carl Flesch did much to make his beautiful violin concerto popular in this country a couple of years ago, and his *Violin Concerto* is now as popular with violinists as it is with orchestral conductors and pianists.

The Violin Music of Edward Grieg

The mention of the name of Edward Hagerup Grieg, the mighty Norwegian, the "Chopin of the North," as Hans Von Bülow delighted to call him, at once calls to the mind of the violinist the Grieg sonatas for violin and piano. These wonderful three sonatas, No. 1 in F, Op. 8; No. 2 in G, Op. 13, and No. 3 in C minor, Op. 45, are among the greatest sonatas ever written for the violin and piano. The Grieg Sonatas and the *Romanze* by Sinding are the most noteworthy compositions which have been given to the world of violin playing by Scandinavian composers. These sonatas are wrought by a master hand, and the piano parts vie with the violin parts in point of brilliance. They are essentially Norwegian in character, and ring with the wild spirit of the north, which Grieg loved so well. The sonatas are of about the sixth grade in difficulty, and only an artist violinist can play them justly. They are difficult technically, and a mature musical comprehension is necessary to give them the true Norwegian character.

As Grieg's life, and other works are extensively discussed elsewhere in this issue, no extended account of his career is necessary here. It is of interest to note, however, that it was largely due to the advice of the violinist, Ole Bull, who recognized the genius of young Grieg, that the future great composer chose a musical career. Besides his violin

sonatas, Grieg wrote a sonata for cello and piano, Op. 35, and a string quartet in G minor, Op. 27, which is an effective composition. Some of his most popular piano and other compositions have also been transcribed for the violin and piano, Hans Sitt, the well-known violinist, has made effective arrangements of one of Grieg's most famous short compositions, *To Spring*. Another excellent arrangement is that of Sol Marcellino. *The Pier Gynt Suite No. 1* has been arranged for violin and piano, as well as the *Berceuse* in G, Op. 38, and many of the Norwegian dances.

Gade and the Danes

Niels William Gade, the Danish composer, wrote a number of effective compositions for the violin. Gade was the most eminent of all Danish composers. He was a friend and disciple of Mendelssohn, and in music occupies a position midway between the classical and the romantic schools. He wrote eight symphonies and several cantatas and many other works. His chamber music he wrote an octet, sextet and quintet for strings, and a trio called *Nocturne* for piano and strings, and the popular trio in F for violin, cello and piano. He is well known to lovers of sonatas for the violin and piano. His two sonatas in A and D minor. The latter sonata is a particularly fine work. One of the finest of Gade's compositions in fact, and one that he heard in more frequently than it is. He also wrote a violin concerto in D minor, Op. 56, which contains passages of great beauty, but is not often heard outside the concert hall. This concerto is quite difficult and is intended for virtuoso violinists.

Gade's compositions for the violin show good knowledge of the instrument, and are marked by fluency and effectiveness. The double caused the violinist to study the violin thoroughly in his boyhood days, and soon gained admission to the royal orchestra as a violinist.

One of the foremost living Danish musicians is Herman Sandby, first violin of the Philadelphia Orchestra. Mr. Sandby is strongly under the influence of the Danish national feeling, has composed a Danish opera and made some excellent arrangements of Danish folk-songs. He has been very successful as a concert artist both at home and abroad.

To sum up, the violinist and violin student will find in the violin compositions of Scandinavian composers a mine of beautiful and characteristic works of interesting and full of local color, dramatic and full of fire, and a mine of the emotions and character of a people who love music intensely, and love to express their feelings through the medium of tone.

False Strings

A false string should never be kept on the violin. It cannot be correctly tuned, and it is impossible to make a good tone on it. There is no more music in a false violin string than there is in a cracked string. Many violin students keep false strings on their violins because they like to throw an unbroken string away, but it is false economy. False lengths may be found even in using strings of the finest quality, even among the so-called tested strings. A false length sometimes becomes known by changing it once and over on the violin, and many players adopt this method when a string proves false, but the plan sometimes succeeds, but not always.

The Origin of the Violin Bow

We of the present generation, having the bow in its most perfect form, are apt to take its existence for granted; we do not think that there must have been a period when no such thing was known, and consequently fail to appreciate the difficulties in the way of its discovery or invention. With some other instruments it is different. For wind instruments there is a prototype in the human voice, and one may reasonably suppose that the trumpet class was evolved by slow process from the simple action of placing the hands on either side of the mouth to augment a shout. The harp may have been suggested by the twanging of a bow string as an arrow left the archer's hand, and a seventeenth century playwright faithfully attributed the invention of string instruments to the finding of a "dead horse's head." Here of course would be found a complete resonance-chamber and possibly some dried and stretched sinews—quite sufficient to suggest late-like instruments to men of genius such as must have formed a much larger proportion of the world's population in prehistoric times than is the case today; for brilliant as our great men of art and science are, there are few who can be called originators in the simplest meaning of the word.

Thus, then, we have wind instruments, harps and lutes; but the bow eludes us. If we are determined to find a suggestion in nature we must turn to certain insects of the cricket and grasshopper tribe. Many of these, in particular the locust, or cricket, use their hind legs, using their hind-leg as a bow across the edge of

the hollow wing-case to produce the familiar chirping sound. Naturally the strings are absent, but here is to be found a perfect example of the excitation of frictional vibration. Whether this was actually what suggested the bow is another matter. For my own part, while admitting that in close observation of nature our early forefathers were probably supreme, I prefer to think that the innate concept of the bow was latent in the human mind and only waited some fortunate accident of observation to start it into being. I am aware, however, that this is a highly unscientific position to take up.

That there should be so little in the way of adequate record concerning the development of this indispensable adjunct of the violin is not a matter of great wonderment, for, as has elsewhere been shown, the earlier bowed instruments were of such primitive construction, and consequently so weak in tone, that they were totally unsuited to the purposes of ceremonial or pageantry; two subjects which form prominent features in ancient pictorial representations. And if we come to what we fondly term "more civilized" times, we find such crude drawings of early violin and kindred instruments that we must not be surprised if we find that such an apparently unimportant detail as the bow should receive still more perfect treatment at the hands of the artist. We must also remember that the word "fiddlesticks" is still applied to anything that is beneath contempt in its utter lack of importance.—HENRY SAINT-CLAIR, *the Bow, its History, Manufacture and Use*.

Norwegian String Instruments

A LARGE proportion of the Norwegian national music has arisen from the violin. The double caused the violinist to study the violin thoroughly in his boyhood days, and soon gained admission to the royal orchestra as a violinist.

One of the foremost living Danish musicians is Herman Sandby, first violin of the Philadelphia Orchestra. Mr. Sandby is strongly under the influence of the Danish national feeling, has composed a Danish opera and made some excellent arrangements of Danish folk-songs. He has been very successful as a concert artist both at home and abroad.

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Violin Books

A Scheme of Study for Country Violin Students, by L. Henderson Williams. Published in America by Charles Scribner's Sons, New York, N. Y.

Violin playing is the last thing that can be taught. Nevertheless, some sound advice can be given in book form, and the fact that this work is issued as part of the famous "Strad Library" is guarantee of its essential pedagogical value. We cannot help thinking, however, that the country student would get a better idea of violin playing from this book if there were diagrams or photographs giving such indispensable information as the correct holding of the bow, proper use of the left hand in shifting, etc. The things cannot be explained so easily as they can be seen. The book gives an informal evidence of having been written by one more skilled as a practical teacher than as an author, and in order to bene-

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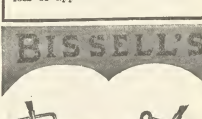
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The Teachers' Round Table

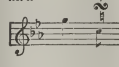
Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

A Turn

"I have trouble with the following passage in Chopin's 'Nocturne, Op. 9, No. 2' and wish you would explain the meaning of the sign:

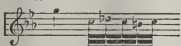
No. 1.



"2. What are a few good pieces for a pupil in the fifth grade? Or do you think music teaching a good profession?"—C. E.

1. Your trouble is simply insufficient understanding of the manner of interpreting the sign for a turn. When this sign is placed over a note, the succession of notes is as follows, beginning with the note itself, over which the turn is written, the note above, the original note again, the note below, concluding with the note itself. The flat over the turn indicates that the over-note is flat, in this case D flat. The natural below the turn indicates that the under-note is natural, in this case B natural. The turn, therefore, may be written out as follows:

No. 2.



2. When you mention the sixth grade, I assume that you refer to the grading as established by the *Standard Graded Course*, which is so popular with many of the Round Table readers. The following list will cover both classical and popular selections. Beethoven, Sonata, Op. 14, No. 2; Chopin, Prelude in D flat, Polonaise, Op. 9, No. 2; Valse in C sharp minor; Mendelssohn, Rondo Capriccioso, Op. 14; Weber, Invitation to the Dance; Wagner-Bend, Prize Song from The Meistersinger; Hollaender, March in D flat; Kroeber, Valse de Ballet, Op. 72; also March of the Indian Phantoms, Op. 80; Wm. Mason, Dance Rustique; Raff, Valse Impromptu.

3. Did you ever read Barrie's *Sentimental Tommy*? If so, you will remember the effective use made of Tommy's phrase that "his heart is in the work," and how the serious problem of life is made more emphatic by amusing means. Music teaching is a good profession if your heart is right where Tommy's was. If not, it is a very bad one. I readily agree with you, also, if you say that this answer applies equally to any profession. It is true in this connection, that there are many misplaced people in this world, just because, for some reason or other, they are doing that for which they have no taste, or for which they are not fitted. Music has its due quota of them. The music teaching profession has a great many whom it could do very well without, for serious mischief results from their attempting to do that for which they never have been prepared. Think of the voices raised by vocal quacks. This is a species of murder, for to take away the possibility of a career for which one has been specially endowed by nature, is next to taking one's life.

If you mean by your question, is music teaching a lucrative means of earning one's livelihood, I can only answer again, that this will depend entirely on your own special aptitude for the profession and our own ability to commercialize it. Special talent or genius often is practically unrecognized, because its professor does not know how to bring it properly into public notice. The reputations of some of the great artists have been made by the shrewdness of their business managers. There are many excellent music teachers who would be much better off if they could secure business managers. The upshot of your question is simply

this, that music teaching is one of the very best of professions, and as to whether it is good in any individual case or not depends on that person.

Lament

"I want to ask you about a lament in the second finger of my right hand, and sometimes in my wrist, which has troubled me for a year, or even practicing five or six hours, but have noticed it only four. Two doctors whom I have consulted have given me no help, an puncturing, contusion. Should I work in less difficult things, or stop practicing altogether?"—B. E.

If two doctors cannot diagnose your difficulty when you are on the spot, it will be difficult for me to determine the cause at this distance. Your letter shows, however, as if you had been practicing too much for your strength. The difficulty of your selections would make no difference, providing, of course, that you have the requisite technique to practice them with correct hand conditions. If I were having your trouble, I should stop practicing for from one to two months, frequently massaging the hands with a lotion of cold cream and wintergreen oil. A complete rest ought to help amazingly, and you will find at the end of that time that you have lost none of your technique. Any druggist can make the lotion for you. When you begin your practice again, take it with great moderation. Your muscles will be led back into the harness gradually and carefully or you will bring on your trouble again. Four hours is enough time for you to spend in practice if you use your intelligence. Much practice time is wasted by work that is automatic and perfunctory. Two hours with intelligent attention is better than six hours of mere routine because certain things are in the schedule. It would be difficult to say what proportion of the practice of thousands upon thousands of students is an absolute waste of time and energy. Look to yourself and see where you stand in this matter. Give the foregoing a good trial and see how it comes out. The Round Table will be glad to know of the ultimate result of your experiment.

Chopin's Etudes and Preludes

"Will you kindly tell me the order of difficulty of the Chopin Etudes? Also, if the Preludes are considered less difficult works?"—C. E.

The frequency with which I am asked this question calls my attention to a very interesting fact, nothing less than the enormous and constant increase in the circulation of this Etude, especially when many of the inquirers say they have only been reading the Round Table a short time. This being true, it is impossible to refer them to back files of the magazine. This, this grows the answer to why many questions may seem to be answered many times, although no one has ever mentioned this fact to me. There are thousands reading this magazine that did not have it one year ago. Hence the Round Table is only fulfilling its function when it gives these new readers a little help. All things considered, however, it is remarkable what a variety of topics are covered in the questions received and answered during the year.

The Prelude range from Chopin's easiest to his most difficult compositions. Among them you can find things as easy as it is well for you to make use of with pupils. There should be a partially developed taste and power of interpretation before attempting compositions that require too much of the artistic sense. There are also a few simple things among the Mazurkas.

In using the Chopin Etudes, all teachers beginning a career should learn the lesson already learned by older teachers, that they are a life work. No pupil can learn them the first time over. Many teachers have them learned at a very moderate tempo to begin with, and then, as they grow in speed, even then it is likely to be a matter of years before they can be properly played. The great virtuosi keep at them all their lives. Teachers

have their own ideas as to the order in which they should be taken up, often times being contingent upon the individual needs and temperament of a given student. The following, however, is a good order of sequence. The Arabic numerals refer to the first book, Opus 10, and the Roman numerals to the second, Op. 25. 2, 6, 9, IX, II, VII, III, I, IV, 5, 3, 7, II, V, 4, 10, VI, VIII, XII, 8, 12, I, X, XI.

Stuttering

"In playing intricate passages I cannot get started unless I strike the first note two or three times, as in the *Two Hours*, for example, of Chopin's Scherzo in C sharp minor. I cannot play the equivalent until I have struck the first note two or three times. How can I overcome this fault?"—A. N.

The habit of stuttering, if humored, grows rapidly. One thing every pupil and every teacher should strive for; never allow a note to be struck a second time. Pupils should be taught from the first, that if a note is struck wrong it does not correct it to strike it at again. Some pupils stammer continually, striking a wrong notes repeatedly. Nothing is accomplished by the good by this, however. A note is only correct in its time relationship with what precedes it. The only thing for the pupil to do is to stop, back a few inches distance, and play the passage over again, slower if necessary, in order to get the notes right. Stopping and striking at a key two or three times establishes a habit which is not unlikely to be repeated the next time the pupil plays the passage. In other words, he practices a mistake, and makes that mistake more perfectly every time he comes upon it. Every time a pupil has an inclination to strike a note the second time he should forcibly restrain himself until he has conquered the fault. The teacher will in many cases have to take matter in hand vigorously to begin with, but in most cases will succeed in breaking up the habit. If you have acquired the habit, the Chopin passage you mention is a bad place in which to begin your endeavor to overcome it. You must work from farther back. Take any passage that troubles you, practice it very moderately, stopping aloud, and all muscles thoroughly relaxed. The first tendency to repeat a note must be resisted vigorously. Stop at once. If a given measure is extra troublesome, first count a measure aloud without playing, and after the movement is thus established in your mind, attack the notes quietly and easily. After you begin to feel that you are gaining control of yourself, and can master a situation, then attack the long lines in the Chopin Scherzo, which are peculiarly trying at best, with a tendency to the trouble that you mention. Play slowly, counting aloud, swinging your arms with a comfortable feeling toward the high notes, saving with a very slight retard on the first note, not even minding a slight loss of time in the upward sweep until you have thoroughly recovered yourself.

The Talent for Teaching

By Leslie B. Dana

A trained talent for teaching—which obviously the teacher needs in addition to his musicianship—may be passed upon. An interesting part of the examination for a teacher's certificate is the actual giving of a lesson, by the candidate, to a pupil of unknown quality, in the presence of the Board of Examiners. The pupil, furnished by the Board, is actually given a candidate, and whether beginner, intermediate, or an advanced student, is given an actual lesson, which acts as a demonstration of the candidate's teaching ability. This is actually a feature in the work of the Society of French Musicians of Paris, an association begun and carried to successful issue by M. Mangot, Editor and Proprietor of *Le Monde Musical*.

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